

St George's owners hold talks

ARBUTHNOT Properties, the new half owner of William Wilkins' St George's Hospital building at Hyde Park Corner, is to discuss plans for reusing the building with Grosvenor Estate, its beaten rival bidder and now semi-detached neighbour.

Martin Myers, chief executive of Arbuthnot, pledged this week to restore the grade II starred building "to its former glory". Westminster planners are also determined to see it restored, as they can now take legal action to force repairs following the end of Crown immunity.

Grosvenor Estate said it did not rule out the possibility of a joint development. It owns the major part of the site, including existing access.

## DHSS review cuts architectural staff

ARCHITECTS' jobs in the health service have been lost as part of a review of Department of Health and Social Security functions.

A reorganised Health Building Directorate has been formed, with a staff 40 per cent smaller than the parts of the former Works Group it replaces.

Former DHSS chief architect Howard Goodman heads the directorate (under-secretary rank), which represents "a new philosophy in health building management", according to the DHSS. Its tasks will involve research and development of

## RICS launches campaign to fight off competitors

By Lewis Blackwell

CHARTERED surveyors launched a major publicity drive this week aimed at fighting off high street competitors and muscling in on other building professionals' work.

The Royal Institution of Chartered Surveyors claimed a "marketing first" in departing from the normal professional etiquette by putting out a slick publicity brochure, produced by design and marketing consultants.

Entitled *Warning: not using a chartered surveyor can put you at risk*, the brochure assembles uncredited images of buildings

built environment... chartered surveyors have more influence than any other single profession over the appearance, quality and prosperity of the developing environment."

And the institution's council this week also proposed to change its rules on limited liability, to allow members to bring in outside capital, such as break-away surveyors have done by going on the unlisted securities market. An extraordinary general meeting of the RICS will decide on July 14.

## 21 YEARS OF PROGRESS FROM SAAT TO BIAT

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### Mall contest

A COMPETITION for the design of a shopping mall in Bournemouth has been launched by Bournemouth council and Grosvenor Developments.

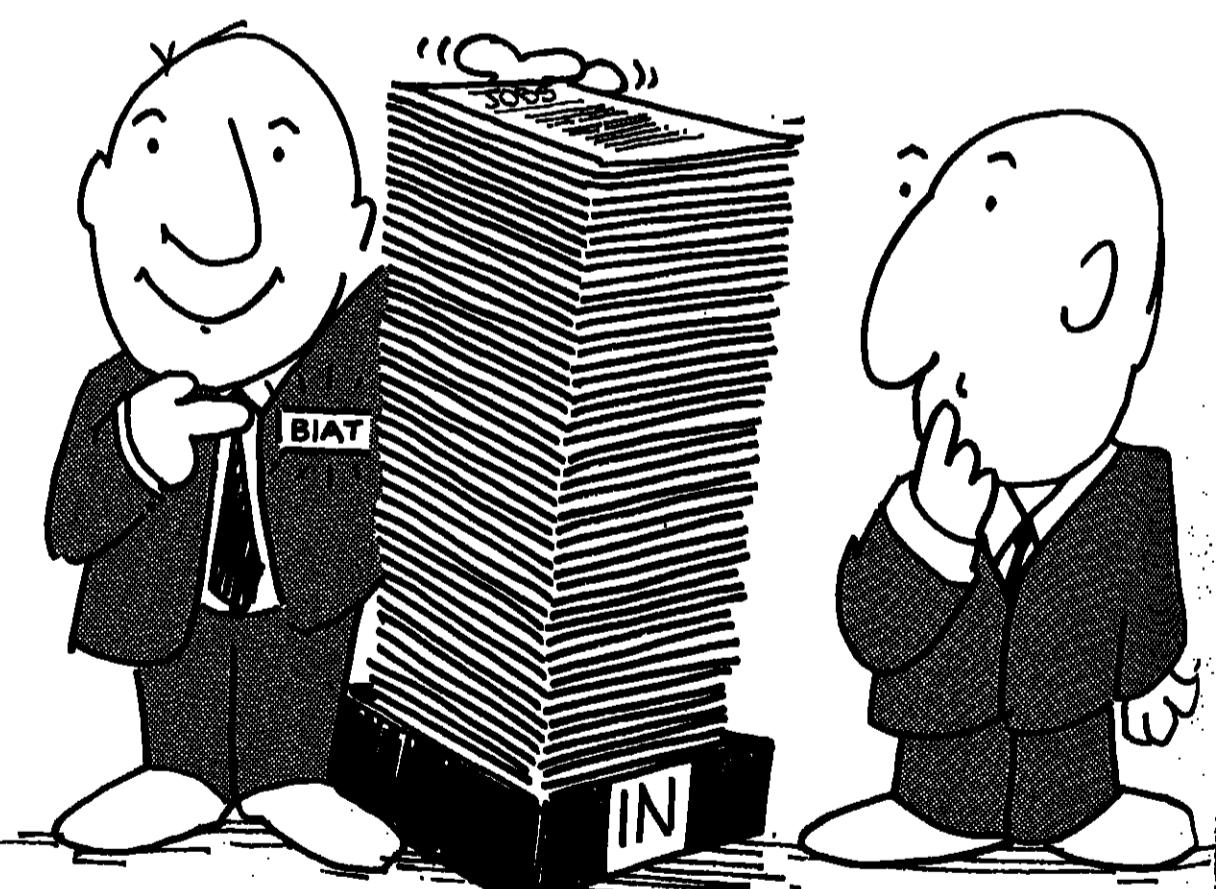
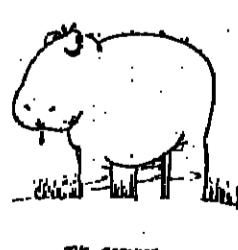
Practices invited to produce schemes are Michael Hopkins Associates, Reiach & Hall, WH Saunders, BDP, Fitzroy Robinson and Renato Howard Wood & Levin.

## Firm suggests drive-in cinemas for Docklands

PORTABLE drive-in cinemas have been suggested to the London Docklands Development Corporation as a way of using undeveloped land.

The company behind the scheme, Capital Leisure Corporation, says drive-in cinemas are "great for land not fully developed as they can be shifted, if necessary, overnight".

### ...signing off...



1986 sees a double celebration for the SOCIETY OF ARCHITECTURAL & ASSOCIATED TECHNICIANS: the 21st birthday of its creation, and on the 1st of May, a change of name to the BRITISH INSTITUTE OF ARCHITECTURAL TECHNICIANS.

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FROM THE 1<sup>ST</sup> MAY 1986 THE TECHNICIAN WITH AMBITION BELONGS TO BIAT.

No 786

The weekly new

the design team

# BUILDING DESIGN

FRIDAY MAY 9 1986

Not quite £500 million (see story below) but even a mere £20 million is set to give Yorkshire something it has not seen before in the shape of the John Brunton-designed retail park at Stanningley, outside Leeds.

The development, by the Mountstagh Group, is in outline planning, and has the backing of major retailers such as Asda and Marks & Spencer. It would create 1,500 jobs.

Besides shops, it will include a multiplex cinema, sports village, bus station and 3,000-space car park.

LIVERPOOL city council is turning to the private sector for the £500 million it needs to regenerate its housing stock.

Councillors this week revealed plans to sell off land and rundown estates for which the DoE has refused grant aid.

City architect Jim Robb commented that although the city had emphasised public sector housebuilding in the past, the search for private investment was "not out of line" with the main public house building policy.

One property on offer is the low-rise Radcliffe Street estate designed in the 1960s by Bradshaw Rowse & Harker and the city architects.

The council said the estate was now "socially unacceptable" to its tenants.

### USM move on the way

COVELL Matthews Wheatley Partnership has become a limited liability company and changed its name to Coovel Matthews Wheatley Architects, paving the way for a flotation on the Unlisted Securities Market.

This move follows hot on the heels of D Y Davies' recent successful flotation on the USM three weeks ago. Shared in D Y Davies have shot up by 31 per cent to date.

John Wheatley said his company had "an encouraging amount of work on", and that a flotation was likely early next year. He estimated around a dozen other architects were also lining up to join the USM.

Behind the scheme is AA-trained Igor Kolodotschko, head of the Stratford-upon-Avon based Color Properties. He has appointed Percy Thomas Partnership to design the £500 million development.

The team last week won the crucial backing of Sandwell council, which owns the 40ha steelworks site in Wednesbury.

Kolodotschko now has a six-month option on the site, but expects to gain final approval for the project well before that

deadline. Sandwell council will be joint developer.

"I know it sounds big," said Kolodotschko, "but I can assure you this project is fully commercially viable. It will be half leisure, and half shopping, that's what makes it work."

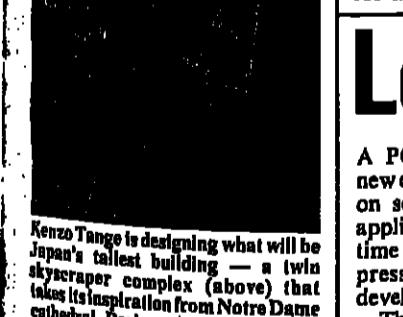
He has based the proposal on the Edmonton Mall development in Canada, by far the

By Lewis Blackwell

world's biggest such centre. Before last week's council meeting he and PTP partner John Vergette took leading councillors and officials to see how it had solved the city's unemployment problems at a stroke.

Kolodotschko said his development would become an international tourist attraction.

Talks are going on with the DoE on the scheme's implications, as well as in the hope of obtaining grants towards infrastructure improvements. The developer also claims the back-



Kenzo Tange is designing what will be Japan's tallest building — a twin skyscraper complex (above) that takes its inspiration from Notre Dame cathedral, Paris.

The 72-year-old architect beat nine others in a competition to design a new headquarters for the Tokyo city authority.

The scheme, which will take five years to build and cost more than £500 million, includes two towers 243m high, a 163m high atrium and a hexagon-shaped lower block. Some of the competition assessors attacked the

public debate.

The committee, formed in the wake of the Greater London Council, is part of English Heritage, the state-backed conservation organisation which

now incorporates the old GLC historic buildings division.

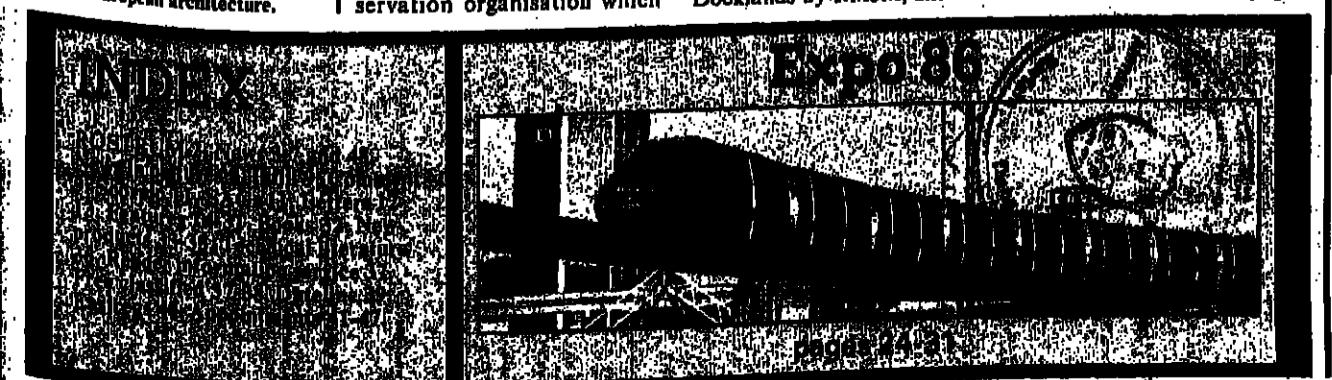
The committee will be advising English Heritage on London matters.

They in turn are advised by the London Division of English Heritage, headed by Michael Manser.

Plans for the Royal Mint, known as the Johnson-Sirke building, have been criticised by conservation groups who say that the planned refurbishment will destroy the building's architectural and historical qualities.

The London Advisory Committee, while generally in agreement with RMJM's scheme, will have an active role in any future discussions over the Mint.

continued page 3



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## East End tower giant postponed

THE application to build what would be the tallest building in Europe, in Whitechapel, has been postponed.

Textile merchant and developer Roy Sandhu has said he wants to resubmit the Ian Ritchie-designed 60-storey office tower to the new Tower Hamlets council, following local authority elections.

The council's director of development has a report awaiting new members which recommends refusal of the scheme as being an over-development contrary to council policies.

And the Royal Fine Art Commission weighed in with its opinion this week. Chairman Norman St John Stevens said the commission had "deep concern about the size of the building, especially the shadows it would cast and the down-draught it would create". It called for Tower Hamlets to prepare a planning framework to consider the implications in detail.

## Spitalfields market study

DEVELOPMENT consultants Bernard Williams Associates are to carry out a study of the future of Spitalfields Market for Tower Hamlets council.

Their work will form the basis for public consultation beginning next month. This follows the council's expectation of development proposals being submitted following the local elections, which will include London & Edinburgh Trust's

AS the designer of the renowned Children's Home in Amsterdam and the most influential teacher to have emerged from Team X, the choice of Aldo van Eyck to be the first architect invited to speak at Clare Hall Cambridge's Tanner lectures on "Human Values" was natural.

During the day-long seminar which followed the lectures and was chaired by Joseph Rykwert, Colin St John Wilson described van Eyck as a "philosopher-architect" who uses reflection as a means to the making of buildings. This was in response to debate arising in the seminar as to whether architecture conformed to an artistic metaphor or a scientific one. Certainly van Eyck had made plenty of references to both practices in his lectures, and indeed their title, "The Medicine of Reciprocity", in part referred to this hoary problem about architecture's nature.

Van Eyck's desire to ground design in human nature has informed his work since the Team X Osterley conference in 1959, and throughout his lectures he returned to the themes and motifs now familiar to his architectural followers but still new to his academic audience. These included the value of anthropology and learning from "primitive" cultures; the reconciliation of opposing necessities; the need to confront and deal with the existential uncertainty consequent upon the discoveries of modern physics that have brought man for the first time to a primordial encounter with his own nature; and the need to understand that nature as a replacement for the fixed and hierarchical cosmic mythologies that guaranteed archi-



Aldo van Eyck: "A great idea, half told, and barely understood."

## The flying Dutchman

Aldo van Eyck was the first architect to give the Tanner lectures at Cambridge. Brian Hatton reports.

restrained from naming names, but among those illustrated were Graves, Bofill, Ungers and Leon Krier. Contrasting their work with the intimacy, depth and subtlety in examples from Palladio and Cortona, he accused these "rats, posits (rationalists, post-modernists) and other pests" of wilful inhumanity and a craven regression to discredited idealisms and repressive formal orders that could be ratified by no authority other than those of a self-indulgent conception of the artist and the money-power of commissioners' megalomania. Pointing contemptuously to Graves' Humania building, van Eyck said: "Memory is time humanised. But this can't be brought about by arbitrary references and cross-references."

The complicating factor in van Eyck's polemic now became his return to the values of a true modernism that he felt had been forgotten, the moderns of both science and art: Einstein, Bohr, Heisenberg and De Broglie, for their establishment of relativity and indeterminacy in modern cosmology, as well as the adventures in form initiated by Picasso, Klee, Joyce, and Stravinsky.

Moreover, sympathy with Van Eyck's exposition was tested by his digressive, even self-indulgent, style of presentation, which took hours to reach its point. One felt that insofar as the "philosopher-architect" exists,

then his philosophy must surely inhere in his buildings and designs rather than in his polemics, and only at the end of the second lecture did we get to see some pictures of these.

This was preceded by an extended illustration of his themes by slides of primitive artefacts in van Eyck's own collection. One could readily appreciate the inspirational value of these actually highly sophisticated designs, while doubting the rigour and justifiability of his method of justifying them without full reference to their original significance. Can van Eyck's personally vivid apprehension of these artefacts constitute anything but a purely personal, and therefore corruptible, method for learning and design? At times the argument seemed over-simple and when, during the subsequent seminar, van Eyck claimed that making good buildings was in no way different from good baking, Rykwert, art historian that he is, was moved to declare: "I think that is disingenuous."

The question of method dominated the seminar, with Amos Rappaport opening with a call for a new disciplinary base to architecture founded upon evaluative technique, a view supported to some extent by the following speaker, the social psychologist Irving Altman. These views were attacked

during open discussions, countered that architects be criticised but it can be object of evaluation.

Another point made by exponents of postmodernism always fell back, like on the roots of trees, meaning in design, admission that "there is no course for a role for me".

Rappaport had just done

not had the value of

discretionary methods of

design to cosmic myth,

articulation of common

mean, place and occasion mean

more."

Once again we were shown

Van Eyck's germinal emblem of

two circles that he designed for

Otterlo in which three para-

digms — the classical temple

("immutability at rest")

and other pests" of wilful inhu-

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ences."

This wasn't so easily fol-

lowed. Physicists and anthro-

polists in the audience baul-

ked at what they felt was an

unwarrantable misuse of their

specialisms, but even for some

architects there was surprise.

Had not the ideas of van Eyck

and Joseph Rykwert been pre-

cisely among those most quoted

by many of the new priests of

ritual and meaning in archi-

tecture? Is not Graves forever

maudlinly about "threshold",

even if it simply

turns out to mean for him a place

where much expensive marble

and elephantine gesturing is to

be found?

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## Williams in focus

Dennis Sharp reviews the AA's exhibition on Sir Owen Williams.

THE crowded opening of the AA's Sir Owen Williams exhibition was a nostalgic affair. Smartly dressed engineers and their ladies mingled with the usual Bedford Square season ticket holders. Nostalgia also溢出了 of the lengthy introductions by those who revere Williams as the British "genius" of the inter-war period.

Lord McAlpine, who opened the proceedings, brought Williams swiftly into focus. He was not just an engineer, he said, but a man of ideas, a genius who was knighted for his brilliant work at Wembley at the early age of 34 and "one who thought a long way ahead of his generation of engineers". Williams was "compelled to play the role of architect" because — Lord McAlpine said — the architect of his day could not do what he wanted.

In 1929, in an effort to cross the barrier between engineering and architecture, Williams persuaded his architect friend Oliver Bernard to second to him a bright young assistant. The young assistant he "borrowed" was J M (now Sir James) Richards, who began his own speech by referring to Williams' "tremendous enthusiasm for the Dorchester House Hotel project. It would appear that Williams and Richards did not get on so well in the office.

But Stephen Rosenberg clearly did and he was able to call the audience's attention to Williams' post-war work and to the current expansive nature of the firm now run by Owen Tudor Williams.

The exhibition itself is disappointingly slight. This is by no means the fault of the designers, Ron Herron and Jim Kaplicky.

In the original work, there are three sketches of a remarkable concrete and steel project for Waterloo Bridge (1932) and a fine perspective of Wansford Bridge, Cambridgeshire, designed with Maxwell Ayrton.

"Sir Owen Williams (1890-1972) on show at the Architectural Association, 36 Bedford Square" is a short, well-illustrated catalogue giving the first full catalogue raisonné of Williams' work. This hefty tome was made possible by fundamental research carried out by a young Sheffield-based architect, David Cottam, whose work on Williams' post-war functionalism formed part of a PhD thesis on inter-war functionalism.

Cottam's interest in Williams began when he was a Liverpool University school student preparing his thesis on the Dorchester Hotel. This is fundamentally reappraised in the catalogue and brings to light a much greater involvement by Williams than has been previously acknowledged. Cottam is an intelligent and highly readable commentator on each.

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This was one of two items on

this week's agenda involving Terry Farrell.

## News

# Stamford Bridge plan scores with Chelsea residents

HAMMERSMITH council has given detailed planning permission for the development of Chelsea Football Club's Stamford Bridge ground.

present owners would be more than happy to vacate the traditional home.

Charlton Athletic, after a long-running financial crisis,

has left its huge ground, The

stadium at Haringey has also been turnover over for development purposes.

The stadium at Haringey has also been turnover over for development purposes.

Even the Kennington Oval

cricket ground has not been exempt from development interest — only public reaction prevented an office development which would have cut the size of the ground by a third, and probably led to Surrey quitting for an alternative ground in the country.

The plans have been opposed



An office "campus" has been designed by Covell Matthews Wheatley for a 2.4ha site at Weston Down, Swindon.

The £4.5 million scheme for Wyndham Investments is on site and due for completion in September. It will provide 7,800sq m of space in three two-storey buildings, linked by covered walkways. Silvered aluminium cladding and grey-tinted glass will contrast with painted structure and window bars.

by the local council and the Greater London Council.

Greyhound fans have not

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## Surreal purchase spurned by trustees

THE trustees of the National Heritage Memorial Fund have decided not to support a bid to buy Monkton House, the surreal home of Edward James. English Heritage had agreed to find £750,000, but the Memorial Fund said that it was unable to give Monkton "high priority". The trust said that "although the building has great charm the trustees were not convinced that it gave good value for money". It said it would have to have found £1 million.

Steve said the loss of Monkton was "terribly sad, although it was obviously not to everyone's taste."

Plans for the house are now uncertain. A mystery buyer has now withdrawn his bid. But the trustees of Monkton still say that they are looking for a private buyer. Some of the contents could stay with the house as part of a "package". The rest of the contents will be sold at auction in June.

## Airports' honours

LEEDS and Bradford airport's £2million extension has won top honours in two recent awards schemes.

Leeds City Council gave the terminal building extension this year's Good Design Award only weeks after the Institution of Civil Engineers gave the airport an award for excellence for work carried out on its main runway.

The three-storey terminal, designed by Leeds city architects with Norwest Holt Construction as main contractor, has a departure concourse with new check-in facilities, ticket desks and information desks.

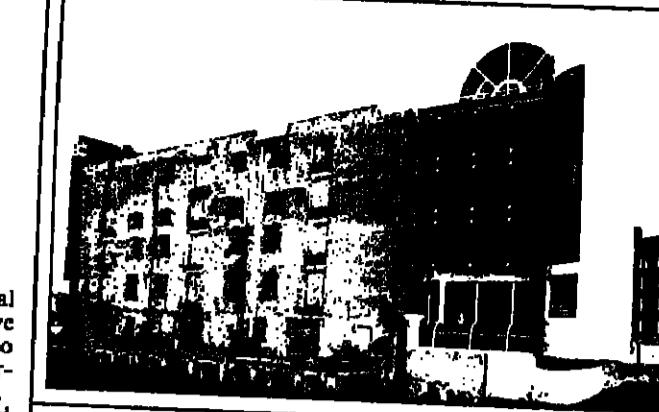
## Major new scheme on Isle of Dogs

FOUR teams have been asked to submit designs for an 80,000sq m mixed development at North Quay on the Isle of Dogs, east London, next to Canary Wharf.

The teams are Rosehaugh with the American practice Heery International, The Architects Workshop and Ove Arup, London & Edinburgh Trust with Richard Seifert, and two consortiums, Town & City with Bovis, who are drawing up their own plans, and the Galleria Development Co with Robert McAlpine using BD.

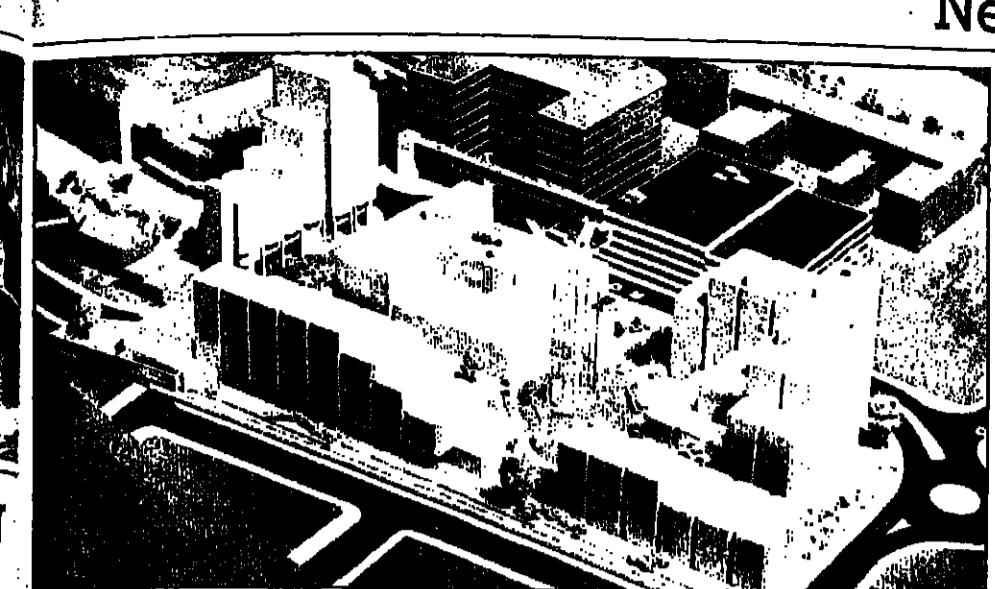
The site was owned by the Port of London Authority. They have now set up a joint company with the London Docklands Development Corporation to act as freeholder for the site.

The final designs will be released in three months and the winner will be chosen by the



### Award choice

This year's Tower Hamlets design awards have gone to Hunt Thompson Associates for their Bavenable Street housing scheme (right) and to Goddard Manton for an office development at 84 St Katharine's Way (left). Florian Beigel's Half Moon Theatre redevelopment and Colquhoun & Miller's Whitechapel Art Gallery were highly commended in the general category, while the South Quay housing development by Comprehensive Design Partnership and Waterman's Quay by Ronald Toone International were commended in the housing category.



## Bath Society head quits in Cavendish House row

AWARD-winning architect David Brain has been forced to resign as chairman of a Bath conservation group after a row over his plans for the Cavendish House site.

The Bath Society opposed his plans for the development although, he says, it was initially welcomed by many members.

He has now resigned as chairman of the society's environment committee and is "not

sure" whether he is still a member.

He told *BD*: "I have had a difference of opinion with certain people, and one person in particular has orchestrated and organised a massive campaign against the scheme."

A spokesman for the society said Brain was asked to stand down over a conflict of interest, but denied he was no longer a member.

The winner of European Architectural Heritage Year awards for his work in Bath, Brain has designed a 21-flat development for the 1.2ha site.

The project, for Retirement Properties, would also include

£150,000 worth of landscaping by WLM Landscape Consultants.

The Royal Fine Art Commission slammed it, claiming it was a weak imitation of Georgian architecture and was far too extensive for the site.

But Brain accused the RFAC of grossly misrepresenting the design and said its comments showed a total ignorance of

Georgian architecture.

The scheme has even divided Bath planners, who were asked to produce an official planning brief after the planning application.

Controversy surrounded

competition because the

runner-up practices would

be receiving any fees for

work.

The RIBA advised practices against involvement.

## Victory for Gillinson

LEEDS-based Gillinson Partnership have won the controversial competition to design new £8 million leisure complex for Bournemouth council.

Gillinson beat astrophysicists

leisure designers.

PRIVATE house building is growing, says a report by the Council. A total of 39,400 houses were built in the first quarter of this year, an increase of 4 per cent on last year's figures. Seven percent of houses built in this quarter were timber-framed, compared with 22 per cent in 1983.

The Royal Fine Art Commission has pitched four sites in and around London for a proposed European Community Trade Marks office.

If successful, the office would be the first permanent European Community institute to be located in Britain.

The four sites listed are a new building at St Katharine's by the Tower, an office block in Cockspur Street by Trafalgar Square, and sites in Harrow and Croydon.

The scheme in Harrow (picture) is the only one that would be purpose-built as a package, offering a 96-bedroom hotel, a public library — with additional reference section for staff of the Trade Marks building — a conference and exhibition centre, and a three-storey office block.

The architects for the scheme are Leslie Sacks & Associates with the London engineers.

Harrow council and developer County & District Properties believe that their proposal will make a "much greater presence than an empty office block".

When all four proposals are received, the Government will make a formal bid to the European Commission. The commission wants to finalise proposals for the office by early next year.

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## News

**Gloucester Green set to go ahead**

THE troubled Gloucester Green development in Oxford lockset to go ahead at last.

New developer London & Metropolitan had wanted to buy the freehold of 2,400sq m of offices in the project, while the council had only offered a 125-year lease.

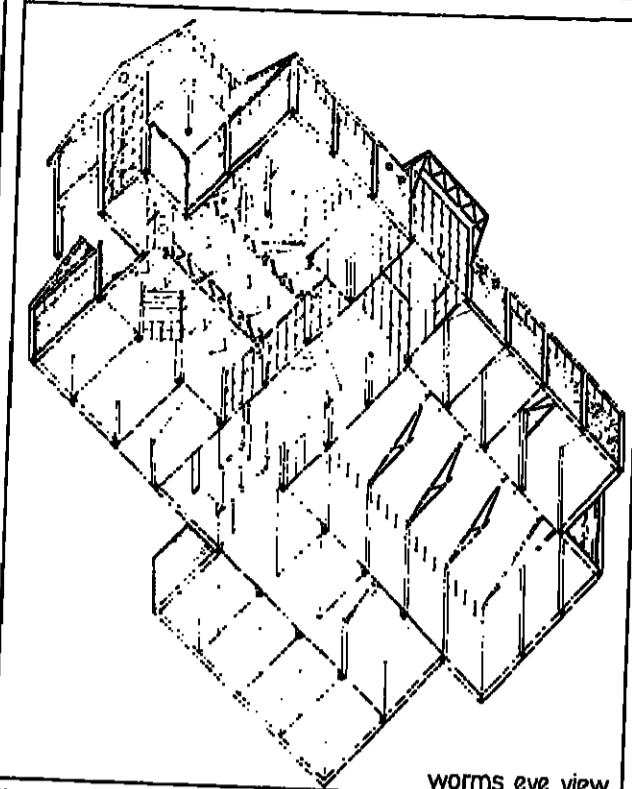
But now the developer will get the option on the freehold.

The scheme first ran into problems when the original developer, Dimsdale, was dismissed after its contract partner went out of business.

Then Dimsdale challenged architects Kendrick Associates' ownership of the plans. But the council is going ahead with the Kendrick design.

**Energy World**

HUTCHINSON Locke & Monk's house for Energy World at Milton Keynes is for British Gas and not as stated last week.



Work is under way on a £1 million youth centre in Forest Gate, East London. Designed by Newham council's department of planning and architecture, it has a steel frame clad in silver profile sheeting to walls with yellow columns, and slate-grey roof. When completed in early 1987, facilities will include a multi-purpose sports hall, social area, group rooms and a gymnasium.

**Conservation groups warn of sell-offs in green belt**

MAJOR conservation groups claim the DoE's proposals to relax restrictions on green belt developments could lead to a massive sell-off of farm buildings, threatening the rural architectural heritage.

Under the proposed changes, planning authorities could give permission for the conversion of redundant agricultural build-

ings into homes or small busi-

ness. Environment secretary Kenneth Baker advised planning authorities that any conversion must benefit the local community by encouraging new types of employment and enterprise.

But Philip Venning, secretary of the Society for the Protection of Rural Buildings, said the proposed changes were "very worrying".

He told BD the question of whether a farm building is redundant is difficult to decide.

"Obviously a farm building is more valuable developed. With pressure on the green belt for

By Amanda Baillieu

**Hard sell for concrete**

Architects are one of the prime targets of a promotional campaign by the British Concrete Federation.

The society is carrying out its own national survey on farm buildings because they are one of the "main groups of historic buildings most at risk", said Venning.

The Council for the Protection of Rural England is also concerned that the new proposals could be "an excuse to break into the green belt".

CPRE spokesman Richard Bate said: "If Kenneth Baker is trying to promote employment in the green belt, converting barns into luxury housing is not the way to do it. This policy could boomerang unless there are restrictions on the way it is done."

But the Development Commission — a Government-aided rural development agency — has welcomed the changes.

**Opponents say both schemes are unsightly, and once councillors attacked them as "hideous".****Canary challenge**

THE Canary Wharf scheme in London's Docklands is to face a new legal challenge — from Greenwich council.

It will revive the Greater London Council's objections claiming it is now the "strategic authority" in the area. It wants changes in the towers, and extensions of the rail links south of the river.

Meanwhile, the Government looks set to compromise its "no expenditure" stance yet again by paying for a £40 million road link to Canary Wharf under Limehouse, on top of half the cash for the £90 million light railway extension.

**Masons meet**

THE first general meeting of the newly formed British Masons Society will be held on 11 May.

Details: Stan Thomas, 636 7122.

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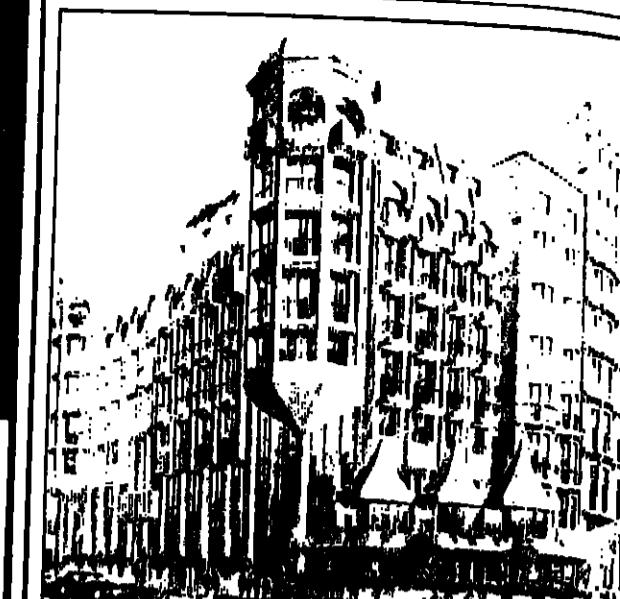
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## News in pictures



## Infill



## Atwell at large

### Cuts that undermine education

WITH all the recent fuss about the Architecture Institute's Working Party recommendations and RIBA policy over architectural education, surprisingly little attention has been paid to the report in March this year by the Transabirary Town & Country Planning Working Group.

Now whatever architects may think about local authority planners, and they frequently complain with some justice about the erratic quality of service they receive, it is surely in everyone's interest that standards (especially in matters of qualification) are raised. Consequently I am in some doubt whether the draconian cuts recommended by the working group can possibly meet the objectives of creating fewer, stronger 'centres of excellence'.

Let us briefly look at the existing situation: at present there are 25 planning schools, 14 in universities and 11 in polytechnics, already representing a cut of three public sector courses following the last NAB review in 1983. About 360 students will graduate this summer. The main proposal in the working group's stated aim to reduce output to the 300-400 range per year is to reduce the number of schools to 12 or 13, if one allows that no comment is offered on the course at Queen's University, Belfast (which is integrated with architecture).

The outright closures are drastic: both schools in Edinburgh, the university courses at Nottingham and Reading, the public sector courses at Coventry and Leeds polytechnics, and Essex Institute of Higher Education. Further reductions would be achieved by transitory mergers of the polytechnic and university courses at Liverpool and Sheffield, and a complicated 3 into 1 merger in London (north of the Thames) between University College, Polytechnic of North London, and the Polytechnic of Central London. The final reduction would be to merge courses at Glasgow University/School of Art with Strathclyde University. All these closures would take effect with the 1987 intake.

As often with this type of exercise, the reasoning and information available behind the working group's deliberations seems incomplete in certain areas, and the membership of the group itself is seen by many to be suspect. For example, the only heads of planning schools represented on the group of 10 members were from Oxford Polytechnic and Manchester University, and it comes as no surprise to see these courses among the minority emerging unscathed in the recommendations. Again, while the group draws attention to the wide range of undergraduate degree courses in four different full-time and sandwich structures, one wonders whether sufficient time and consideration was paid to the diversification of training and experience within the schools.

At a time when the Norfolk Broads are to be given similar status to a national park and there is talk again of a designation for the South Downs, it would be appropriate to extend the Brecon Beacons National Park into the Golden Valley, both to protect its beauty and amenities for the future and to demonstrate that coordinated care for the environment should know no boundaries.

## Helping hands

THE big surprise of the week has been the untold fuss about the proposed alterations to St John's Lodge in London's Regents Park by an American architect, Charles Young (English associate Michael Manser), in order to house the art collection of US collector Edward Koch. The building, formerly occupied by Bedford College, is one which the public knows nothing about, nor is there any compelling reason why it should. It is a fine building of its sort which has been extensively altered by architects over several generations, unencumbered by conservationist groups. The current proposal has prompted eminent art critic Brian Sewell to question whether Koch's collection exists, and has aroused the wrath of the usual rent-a-mob who seem to regard Regents Park as a holy of holies, not to be touched by anyone without their express consent (ironically the mosque close to St John's Lodge by Gibberd is a living reproach to the diehard preservationists).

What has given this minor contro- versy national status (a two-minute item on Radio 4's "Today" programme, front page stories in the *Daily Telegraph*), is difficult to say. But it looks as though English Heritage and its cohorts have decided to mount the sort of campaign they generated over Mansion House Square. In this context it is quite interesting to note that a major news story in the *Telegraph*, the whole tone of which was anti-Koch/Young/Manser and which failed to give any mention of the views of any of these three, was written by a paid official of the Save Britain's Heritage organisation.

In at least one respect the group's objectives are extremely well judged, in that they have

looked constructively in EEC terms at the very large national planning centres in Paris and Dortmund in order to formulate and promote a spread of sources of qualification that would ensure the UK does not become "a junior partner in planning matters". Whether halving the number of schools in London to two (serving the whole of the South-east) is consistent with that policy is a matter for debate.

For the record, the eight schools listed to survive intact are Birmingham, Bristol and Oxford polytechnics, UWIST (Cardiff), universities of Manchester and Newcastle, South Bank Polytechnic (London), and the University of Dundee/Duncan of Jordanstone College of Art.

Now whatever architects may

## The Editor's Comment



which was what Save hoped would be achieved for the Grand Buildings site, something which posterity would remember the 1980s by. In the meantime we continue, in the metropolis, to live in a sort of design nightmare in which everyone from Prince Charles to Alan Bennett gives some overpowering reason why new architecture should be created. There is just one sign of relief on the horizon. Norman St John Stevas, new (or quite new) guiding light at the Royal Fine Art Commission, has actually praised Camden council for supporting Nick Grimshaw's excellent new designs for Sainsbury's in Camden Town. On the other hand, Norman wants to produce his own design guide diktat sheet. Is it a helping hand or the offer of a poisoned chalice?

## The BS 747 Class 5 Amendment. If only they'd taken a leaf out of our book.

### Care should know no boundaries

OFFA's Dyke has formed a natural barrier between parts of England and Wales for many centuries, though it would be churlish for me to suggest who has been kept in or out. It came as a very considerable surprise, therefore, to discover the other day that when the boundaries of Britain's last national park in the Brecon Beacons were being drawn up in 1957, the logical extension of the park across Offa's Dyke into Herefordshire's "Golden Valley" was rejected on the grounds that one could not have a national park crossing the boundary between England and Wales. No matter that the Brecon Beacons National Park takes in part of four different Welsh counties — Gwent, Powys, Mid-Glamorgan and Dyfed — it couldn't possibly stretch into England.

As often with this type of exercise, the reasoning and information available behind the working group's deliberations seems incomplete in certain areas, and the membership of the group itself is seen by many to be suspect. For example, the only heads of planning schools represented on the group of 10 members were from Oxford Polytechnic and Manchester University, and it comes as no surprise to see these courses among the minority emerging unscathed in the recommendations. Again, while the group draws attention to the wide range of undergraduate degree courses in four different full-time and sandwich structures, one wonders whether sufficient time and consideration was paid to the diversification of training and experience within the schools.

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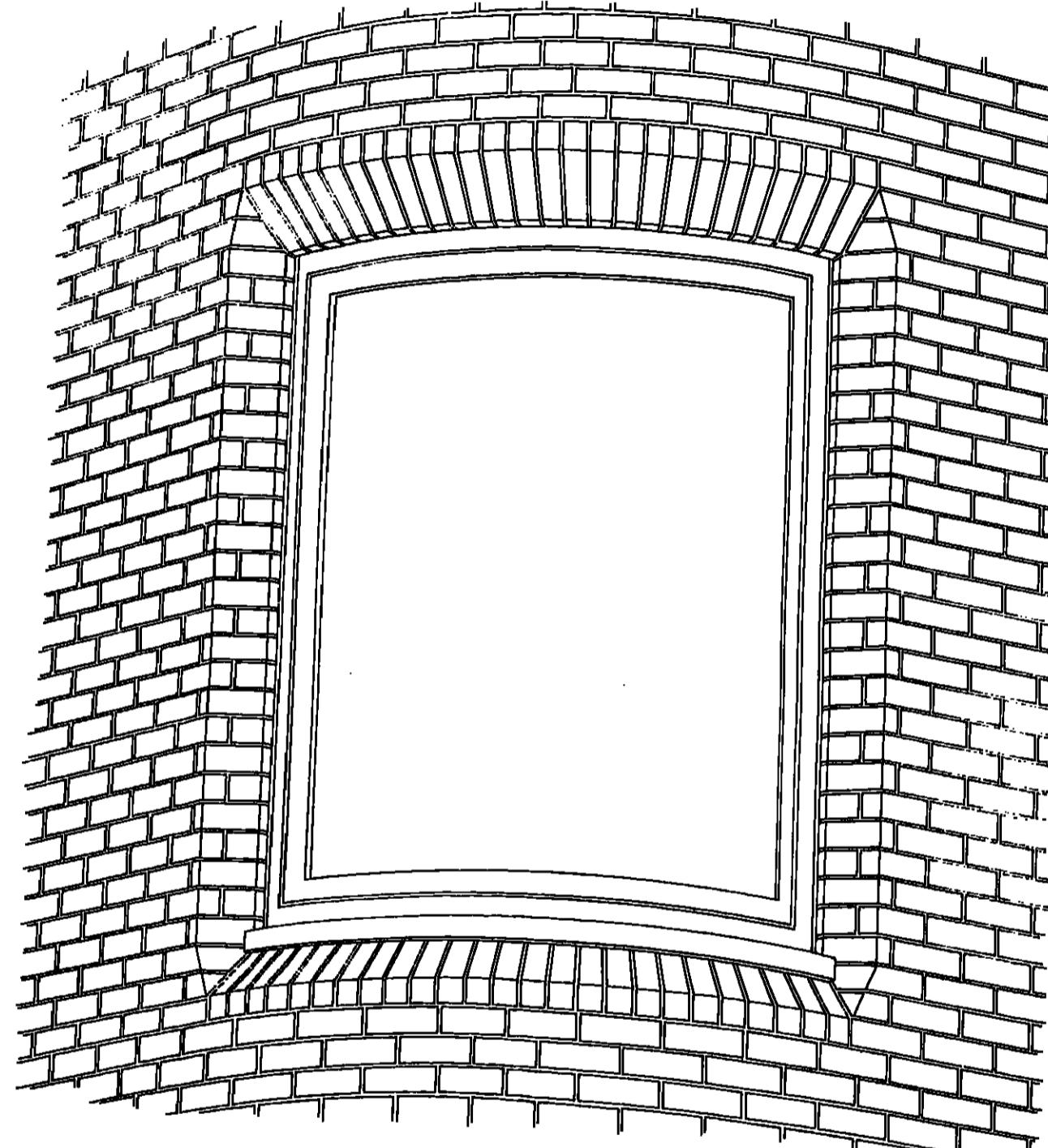
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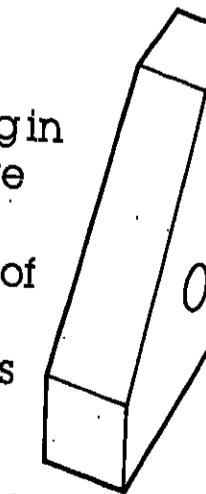
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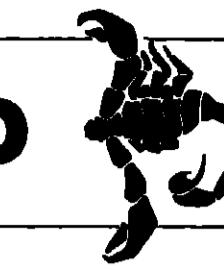
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**I**

# Scorpio



## Surveyors aim for architects' work

THE Royal Institution of Chartered Surveyors has embarked on what can only be described as a concerted attack on architects' workload, from large commercial projects down to community architecture schemes. The question is: how will the RIBA respond?

A glossy 28-page full colour corporate brochure has been sent out to 12,000 specially-selected property developers, MPs, Whitchall mandarins, local authorities, banks and the media, called *Warning: not using a chartered surveyor can put you at risk*. Whether this is unnecessarily alarmist or simply comes under the Advertising Standards Authority ruling on "knocking copy" — now legitimate — depends on where you stand.

But in the A to Z "scope of the profession" section, everything which might be called architectural services is incorporated, from building legislation, to materials, design, contract documentation, project management, improvements, listed buildings and conservation areas and planning.

What really rubs salt into the wounds, however, is the choice of colour illustrations: the International Conference Centre at Broad Sanctuary, the NatWest Tower and Stock Exchange buildings, Lloyd's new HQ, the Houses of Parliament and even the Honkers & Shankers all put in an appearance — and with no credit to any of the architects.

"Chartered surveyors," it reads, "have more influence than any other single profession over the appearance, quality and prosperity of the developing environment." Michael Paterson, RICS secretary-general, hints darkly about the "hidden costs and poor construction management" that might arise when not employing one of his members.

● LAST month Rod Hackney, now a developer, contractor and estate agent as well as architect, ignored a ban from "a senior vice-president of the RIBA" when he addressed 220 building surveyors at their annual briefing in Cambridge.

● CABINET reshuffles are again in the air, and one of the rumours circulating in Whitehall is that environment secretary Kenneth Baker is due to move to education to replace Sir Keith Joseph.

This could pave the way for the fifth man at the DoE since the Tories came to power in 1979; Heseltine, King, Jenkins and Baker all followed in rapid succession.

In case there are any *Scorpio* readers in the Cabinet Office at 10 Downing Street, my Arachnid Almanac at the start of the year was meant to be a joke. Honest. Then I tipped Jeffrey Archer to fill the hot seat, followed later in the year by Norman Tebbit. On present performance my money is on housing, construction and inner city minister John Patten.

Can I suggest that the RICS general council take steps to emphasise, in the appropriate quarters, the relevance of the chartered surveyor to the expanding field of community rehabilitation and refurbishment projects.

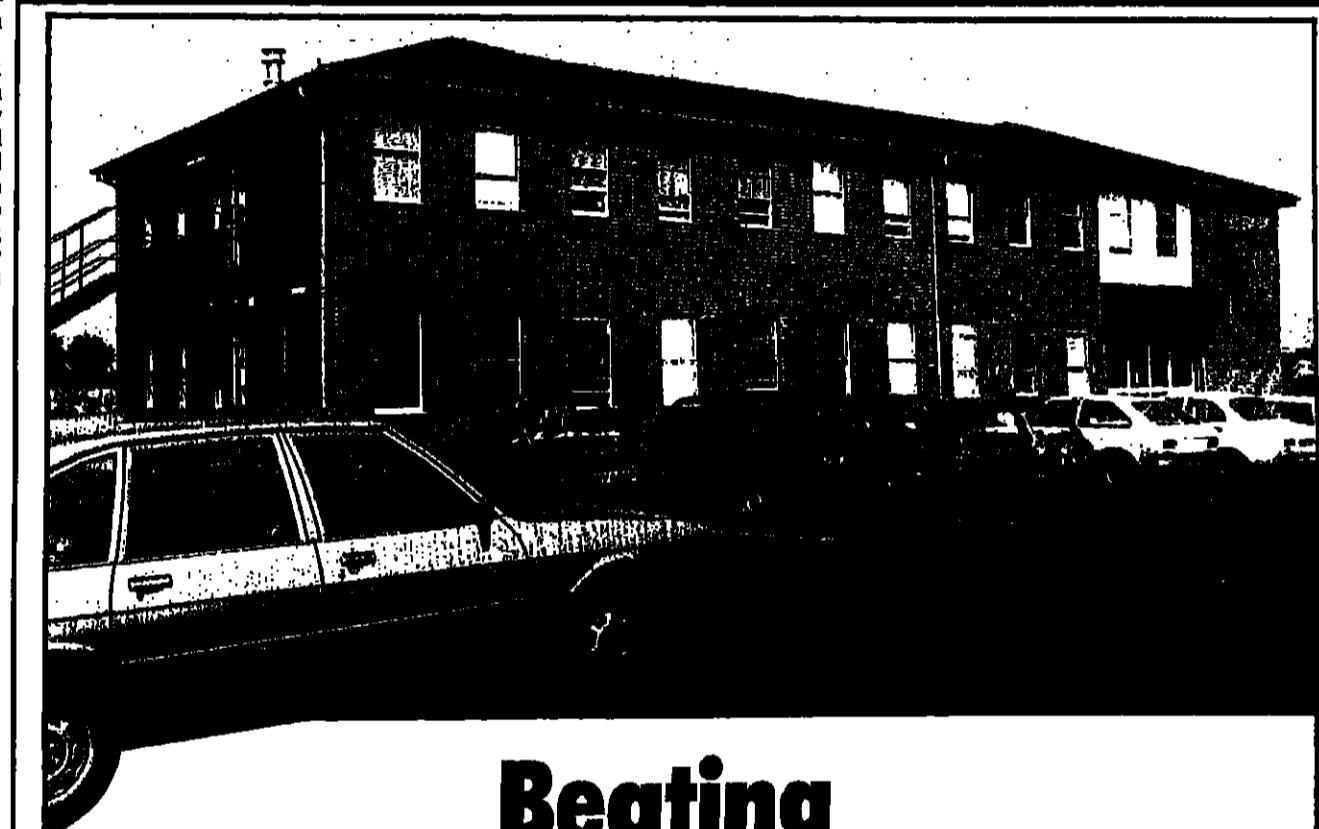
The International Solar Energy Society has called for a more organised approach to the use of solar power in buildings. Its current use in architecture is uncoordinated and lacks direction, says a report from the society. For the May Day Building Design, May 7, 1976.

**Star guest misses party**

## 10 years ago

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## Statistics



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## Letters

# Council's work with tenants

From Noel Foley and others, architects division, London Borough of Hackney.

WE, as a small group of architects and designers working within the London Borough of Hackney, wish to raise some points in response to Nick Wates' "Stepping into the limelight" (April 18).

First, we find the final two paragraphs of his article insensitive and lacking in objectivity. Here in Hackney, within the confines of a large bureaucratic structure, some of us have been working successively on community-based schemes since early 1980. For example, the Wenlock Improvement Scheme in Shoreditch, comprising works on and around 696 dwellings, was jointly set up by the DoE/London Borough of Hackney in November 1979, with the specific aim of involving tenants and their representatives in all aspects of the design and development of this

scheme. During the development of this five-year project tenants' representatives, architects and housing officers worked very closely together. This was Hackney's first coherent attempt in working with tenants and many painful lessons were learnt by all concerned.

Some of these lessons were subsequently applied to other projects, such as the Stonebridge Estate. This was a new-build scheme — part of which is now completed — designed and run from the architectural team's site office between May 1981 and February 1984 with the full participation and involvement of the tenants from the apparently "autonomous" practice and urban design.

In addition, at Wren's Park Estate in Clapton, not far from the Lea View Estate, the architectural team worked closely with the tenants' representatives from May 1982 to October

1985 in drawing design and development proposals through all stages for the redesign of this estate.

These three schemes are major projects involving very complex programming and resourcing arrangements — and they have been successful. Wates can of course check with the respective tenants' associations involved and obtain their views on the performance of council architects.

There are, of course, other schemes on the drawing board which are now evolving from the participation of community groups in design and development. As professionals we are keen to develop more effective, a coherent, rational and responsive approach to community architecture. We feel that the private and public sectors have a lot to learn from each other and we are willing and eager to engage in a rational and objective discourse on the social purposes of the apparently "autonomous" practice and urban design.

Wates' rather ambiguously worded article implies that only the private sector is successful in the field of community architecture. He is apparently not at all interested in the positive achievements of public sector architects as he completely ignored our offer made in our letter to him in April 1985, in response to his request for contributions to the proposed jointly written book by Charles Knecht and himself entitled *Community Architecture: how people should shape their own environment*. If he had replied in this letter perhaps his article might not have been so ambiguous, and apparently prejudiced against community architecture in the public sector.

Noel Foley, Ed Hughes, Peter Flack, Jo Winstanley (now Cazenove Co-op), Ian Sang (now Harlequin), Rob Van Hove, Janet Price, Sue Newell, John Mitchell, Bernard Anker, London EC1

## Poor start for working party

From Tom Clay, Association of Community Technical Aid Centres

I NOTE that there are no tenants participating in the Working Party on Tenants' Participation set up by the Institute of Housing and RIBA (BD April 25). Not a very hopeful start!

Tom Clay, Liverpool L3

Letters should be typed double-spaced on one side of the sheet and sent to: The Editor, Building Design, 30 Calderwood Street, London SE18 6QH. We reserve the right to cut or amend correspondence.

Geoffrey Grenfell-Baines, Preston

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P

## Velvet underground



Crafted brassware and sodium light globes line the mirrored arcade.

# BOLD WITH BRASS

A new arcade in Piccadilly Circus has attracted public interest, writes Arthur Talbot.

WHEN the Trocadero reopened in London's Piccadilly Circus, the universal reaction was one of disappointment. The show-biz style spectacle did little to hide the mediocrity of the complex — a tourist trap of speciality shops and restaurants with indoor events on the upper floors.

Given this experience, the Halpern Partnership decided to try harder with the underground arcade linking the tube station concourse to the old Swan & Edgar department store and out by escalators into Regent Street. The store itself is being renovated to the tune of some £2m, and almost half of that has gone on the tiny mall.

Architects Mike Blair and Paul Davis explain that they were looking for something of "an enduring quality" when they set about designing the mall. Though the practice had been involved in the total Swan & Edgar project since 1979, Blair and Davis took over the arcade as a separate project in 1984, and seized the opportunity to uplift the tone of the local facilities.

Though the entire arcade can only take a maximum of five shops along one side with a

restaurant on the other, the design tries to accommodate different shopfront images and so be adaptable to change.

Blair and Davis had hoped that the units would be let to small speciality shops and a cocktail bar/fashionable restaurant.

The most stunning feature of the mall is the crafted brassware, which accounted for some £500,000 of the total bill. The line of the mall is punctuated by specially designed open brass

Maxines restaurant, development of an established steak house chain. But they are optimistic that their design will stand despite the "packaged" restaurant interior.

The most stunning feature of the mall is the crafted brassware, which accounted for some £500,000 of the total bill. The line of the mall is punctuated by specially designed open brass



The "packaged" chain restaurant is set into the mirrored ceiling.

There is, of course, the inevitable marble floor, chosen for its durability and fire resistance, but the diamond design of dark and light marble is a far cry from the overall pinkness of the Trocadero.

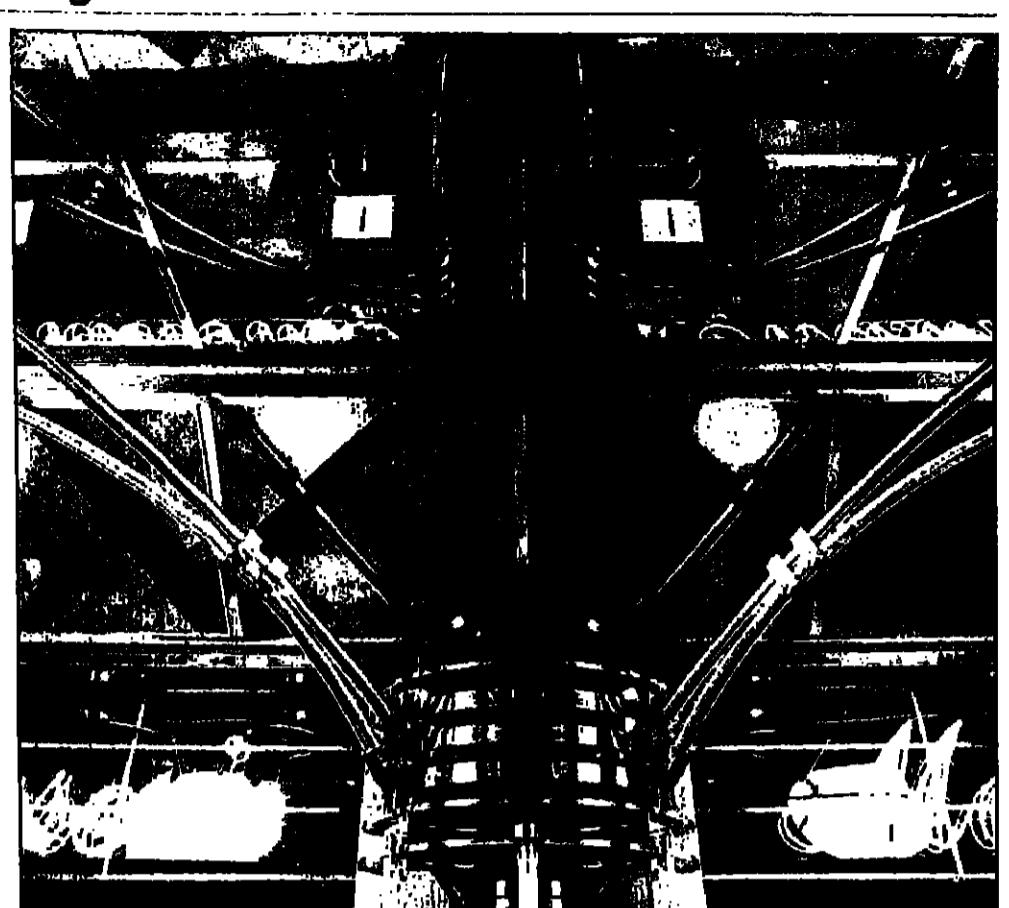
According to Blair, designing for quality materials is not without its difficulties. The original concept for the

brass light supports was a rectangular section. But the craftspeople explained that this could not be done as the brass would buckle. In the end, the architects had to compromise and use a cylindrical section.

The Piccadilly Centre arcade has already attracted public interest. Until Swan & Edgar reopens on July 4, it will remain unfinished. But tube travellers

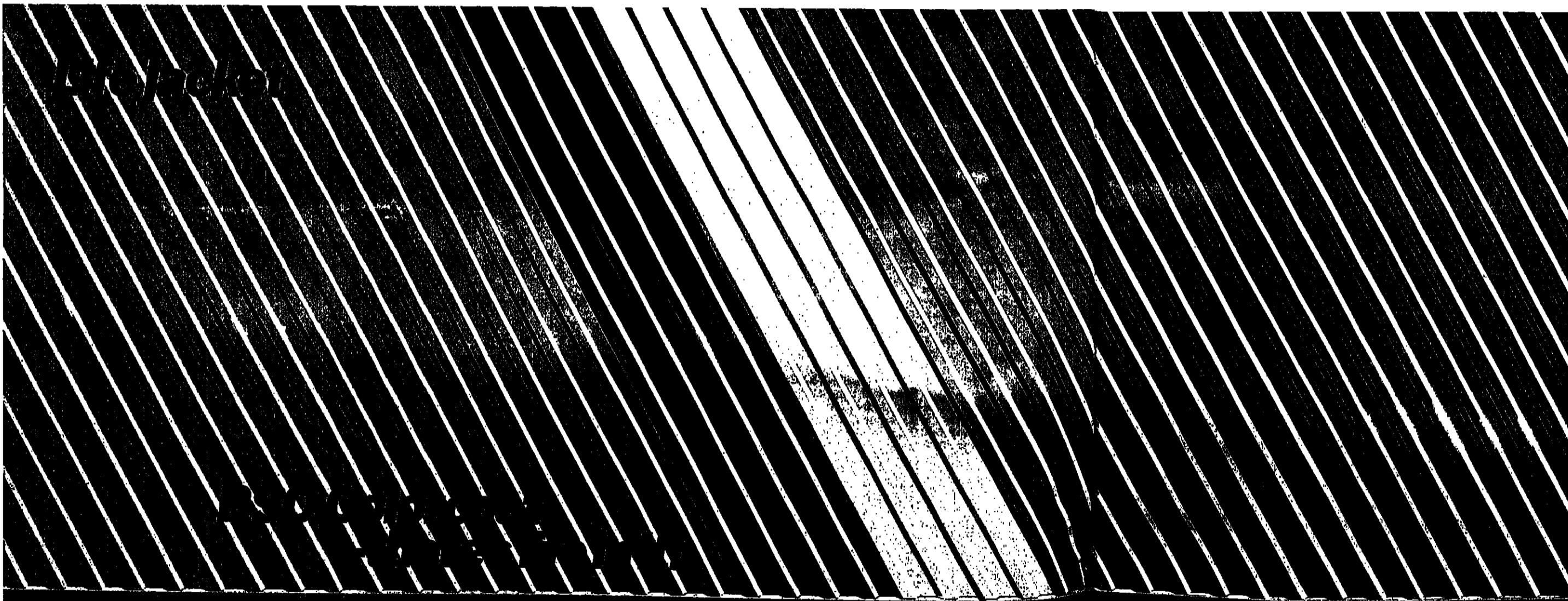
arriving at the underground concourse are starting to creep in to see what new delights the West End has on offer.

**Client:** Resource Financiers NV. **Agent:** Morgan Grenfell Laurie. **Architects:** The Halpern Partnership. **Brass fabricators:** Greaves of Sheffield. **Interior contractor:** Willshires Interiors. **Main contractor:** John Lelliott.



Open brass columns punctuate the mall.

## Velvet underground



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first. And to make sure you get the technical back-up and service you can rely on.

**Fact:** BSC Colorcoat profilers provide flashings and accessories tailor-made to ensure accuracy of detailing.

**Fact:** British Steel and BSC Colorcoat profilers are UK-based: cutting delays in providing those extra sheets you may need in a hurry to complete a job.

**Fact:** BSC Colorcoat is the sure and simple way to broaden your design scope, and make sure that you get the results you want. BSC Colorcoat — there really is no equivalent.

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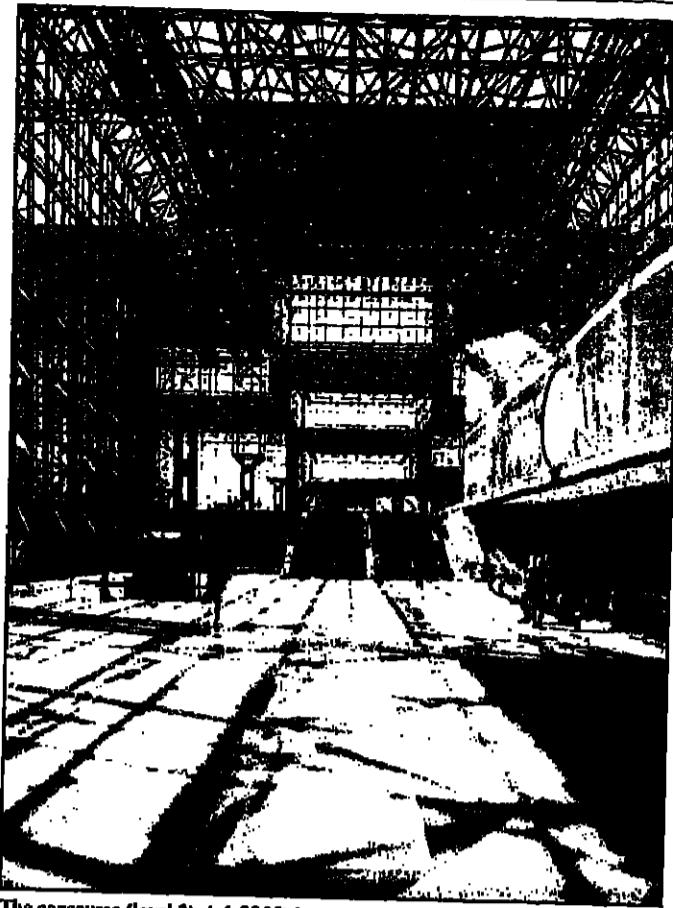
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## Notes from New York



The concourse (level 2): A 1,000ft-long circulation space.

Dear Reader

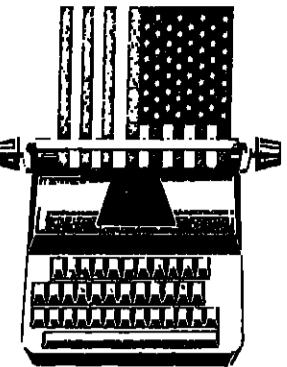
THE Jacob K. Javits Convention Center of New York officially opened on April 9. The building is large — in physical size and its architectural ideas and urban intentions.

Designed by I M Pei & Partners, the £486.2m centre occupies a 22-acre site on the West Side of Manhattan. Bounded by 11th & 12th avenues and 34th & 39th streets, the site is between the Hudson River to the west and derelict warehouses, railways and manufacturing industries to the east.

A replacement for the old New York Coliseum, the new Javits Center is intended not only as a venue for conventions and exhibitions, but also as a source of civic pride and revenue, and as a catalyst for the area's imminently-predictable real estate development.

Unlike the quintessential New York building type — the skyscraper — the centre is low: it has only four levels. Foundations, columns, beams and slabs on the lower exhibition level are all concrete. On the upper exhibition level, and in the public spaces, the structure is a steel space frame of 90ft × 90ft bays, painted grey. (The 90ft dimension was derived from the basic 30ft module of exhibition planning: two rows of booths 10ft deep, separated by an aisle 10ft wide.)

The space frame is supported on "champagne glass" columns of four tubular steel legs with an inverted pyramid welded to the top. The frame itself is composed of a 10ft × 10ft superstructure, a 5ft × 5ft grid, and 10.3in increments. The effect is of lace. Reducing the depth of the 90ft clear spans from the rule-of-thumb 6ft to a modular 5ft allowed the space frame to form precise 45 degree chamfers at bay ends and tops. These chamfers help minimise and articulate the long, low mass of the building.



Unlike the usual convention centre — an unlovely, undecorated shed — the Javits is sheathed in slightly reflective, grey glass. By day, the building mirrors the Manhattan skyline; by night, as the press says, it "glows with transparent beauty".

The centre's six exhibition halls extend across the building. They are large and very large: the three halls on level 1 total 230,000sq ft, with ceiling heights of 17ft-20ft; the three on level 3 total 410,000sq ft, with ceiling heights of 33ft-38ft. Both levels have the flexibility to be used either as three separate or one combined space.

To facilitate rapid erection and dismantling of shows, the convention centre's 12th Avenue (goods) side was designed with 50 covered loading docks on two levels and with six drive-in ramps for on-floor lorry access.

On the 11th Avenue (people) side, a change in contour has been exploited to create a two-level entry/exit system. Beginning at the lower 39th Street end and cut south to 34th Street, a dedicated six-lane taxiway provides bus and taxi access to the 1,000ft long concourse. Intended primarily for circulation, this 65,000sq ft public space also functions as a convention registration area.

Off 35th Street, at the high point on 11th Avenue, pedestrians enter immediately into the centre's great hall. An honoree public space 270ft square and 150ft high, this "Crystal Palace" uses contemporary technology, the space frame, to create almost Baroque effects of powerful massing and complex detailing. While the roof rises vertically in two tiers — first in a cruciform of four bays, then as a single lantern of one — the space extends laterally into the exhibition halls on level 3 and overlooks the concourse's long horizontal on level 2.

Still under construction, the galleria on level 4 is intended as an internal, urban "street"; eventually to contain shops,

services and a restaurant extends from the great hall side to a second public space, the River Room, and two outdoor terraces on the waterside. The view would be drop-dead. (One would have been more desirable to provide glories directly from the "Crystal Palace" out onto the Hudson, visually uniting the city and river within the convention centre's primary public space.

The convention centre includes a 30,000sq ft events hall; an adjacent 10,000sq ft "lobby"; and 13 meeting rooms of various sizes. Intended to be equipped with state-of-the-art video information system, the building provides full access for the elderly and the handicapped (New York's Senator Jacob Javits, who died on March 7, used a wheelchair during the later part of his life.)

Directly across 11th Avenue from the great hall exit, one-acre outdoor plaza has been planned; landscaped with fountains, trees, and a central performance area, it will provide additional bus and taxi departure lanes, and belittle the centre by an underground promenade. The plaza, moreover, will symbolise the centre's connection to the neighbourhood (once known as Hell's Kitchen) whose renaissance is presumed to inspire. Plans are already being drawn for a 50-storey hotel, a television production facility, and a yet-to-be-relocated Madison Square Garden.

Pei's office began designing the centre in 1979, at a time when New York City was in the throes of its fiscal crisis. Large because of errors in fabricating the space frame nodes, completion was two years behind schedule and \$110m over the original budget. But now it's up, it's fine; and it's expected to generate \$1.5 billion of economic activity in its first year.

Sometimes, New York gets the architecture it deserves.

The grid on the reflective, grey glass reiterates the space frame's modular nature. The American affiliate of Oxford University Press, with the Society of Architectural Historians, is to publish a 70-volume series: *The Buildings of the United States*.

Modelled on Pevsner's *Buildings of England*, the series ultimately will comprise one volume for each of the 50 states, and one for each of 20 major cities. Written by local architectural historians, each volume will contain some 2,000 entries geographically organised, 400 photographs, maps, plans and glossaries, and a general essay on the specific region covered. Adolf K Placzek, librarian emeritus of Columbia University's Avery Architecture Library, is to be the series' editor-in-chief; William H Pierson, its co-editor-in-chief.

Funded in part by a \$200,000 matching grant from the National Endowment for the Arts, the first four volumes are scheduled to appear in 1988. Subsequent volumes are to be published at about five a year.

Commenting on the 46-volume Pevsner series, Placzek noted: "We Americans are

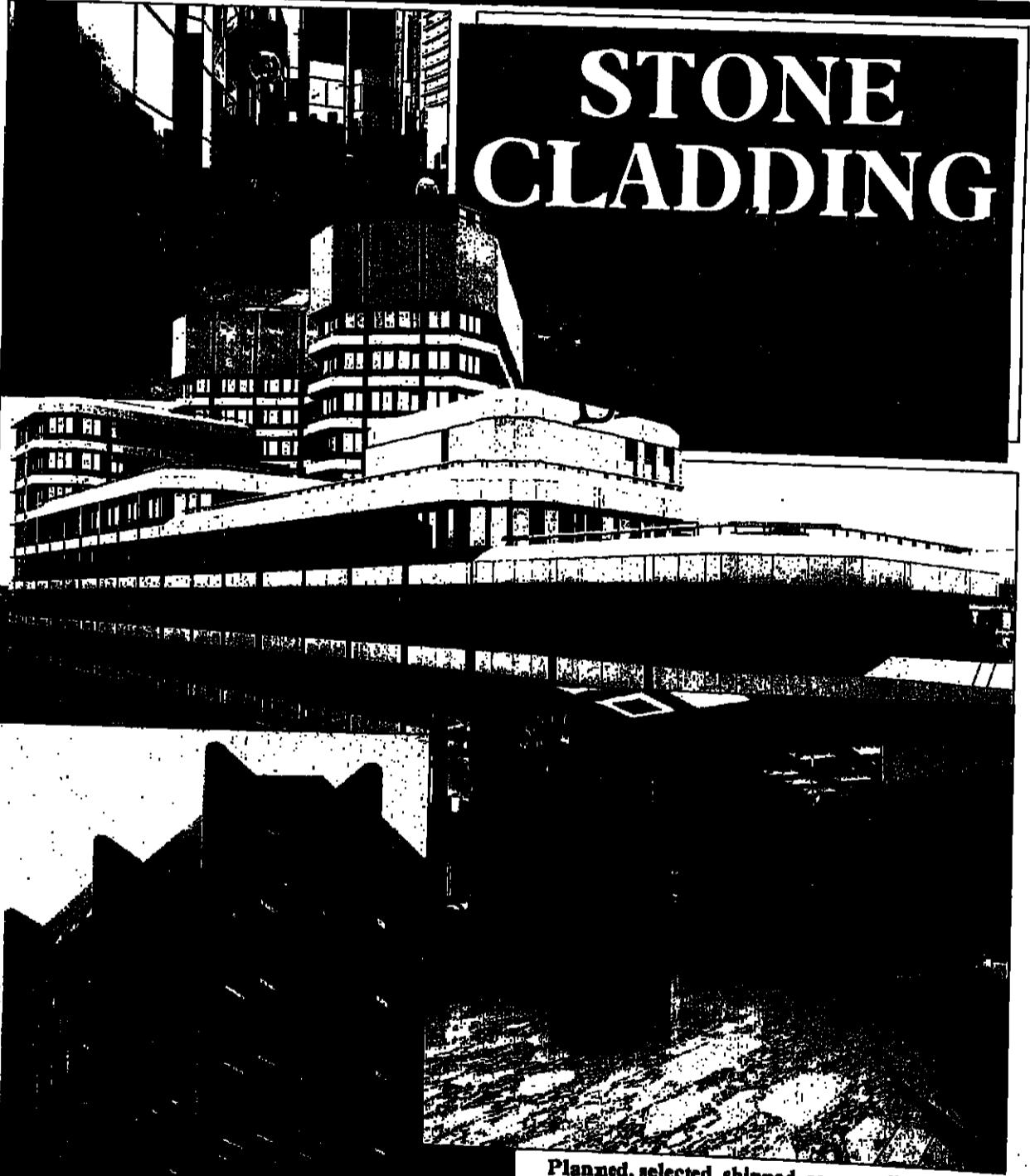
dealing with 300 years of history; the British have only 1,800. On the other hand, we have a much larger territory to cover."

Went to a fashion show last week. Want to know what "In" Architecture. Andrew Coton Incorporated, it's the six "lifestyle influences" to be featured in American catalogues for spring-summer 1988.

The influence of Art Deco was apparent in the softness of such Florida colours as Miami Mauve, Bovine Blue and Portico Pink. New York's romance with the skyline had had a fling with Couture, "with a skyline emphasis" — with slender, vertical lines. And historicism was revived as a fashion of Ionic capitals and verandahs, streetscapes, patterns of Byzantine mosaics and Gothic stained-glass windows.

Architecture's on the cutting edge, as well as on the drawing board.

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## Belfast

IT was 1am and we'd just dropped the Town & Country Planning Association director, David Hall, off at his central Belfast hotel; I was with the chairman and secretary of the Divis Residents Association.

Just a few streets later, as the stark outline of the flats loomed up, our cab was forced to stop as an unmarked red car pulled in front of us. Four heavily-armed RUC men ordered the driver and my hosts onto the road — they were ordered to turn all lights out and leave the doors wide open. I sat there till a torch was pushed into my face and the questions began.

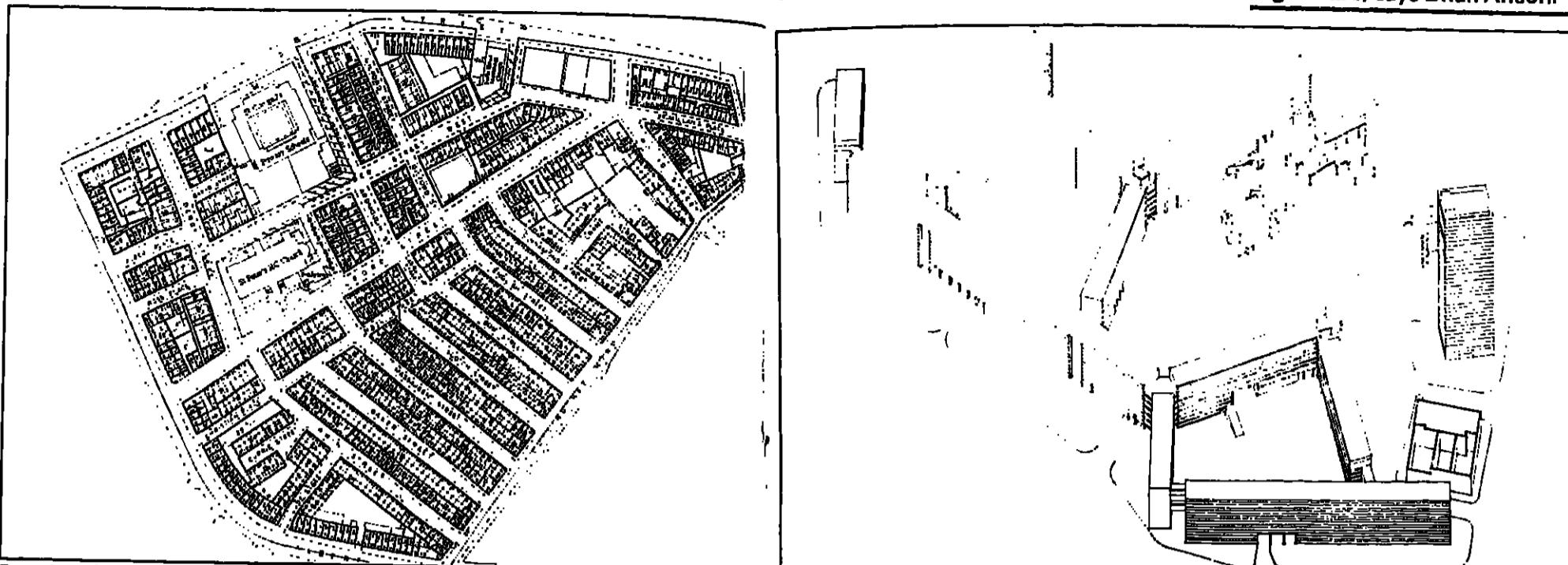
I told them I was an architect working with the community of the flats — "Fine, I...," a typical reply. I sat and watched the arrival of another car and two armoured jeeps; now there were about a dozen RUC men in a wide ring around us, most of them with machine guns. Finally I was ordered out onto the road and questioned at length — who I worked for, my home address, just exactly what I was doing in Belfast. I insisted I was an architect going about my legitimate business. Again, the sarcasm, "D'you know the sort

of people you're associating with?" I protested they were elected members of a community. In the background I could hear scraps of bitter conversation between my hosts and the RUC. "We'll get your lot"; "You tried in '69 and didn't succeed then". Finally, the senior RUC man glanced at me and said to the others, "At least Gerry Adams and I agree on one thing — Brits Out! Once they're gone we'll sort you lot out." We were kept in the middle of that road for well over half an hour. It was dark with no-one around except ourselves and a dozen armed men in uniform.

A while later, lying in bed in the Flats, I heard the joyriders racing the cars around the asbestos-strewn tips surrounding Divis but I wasn't interested. I'd seen it all before. At 5am I was woken by the clatter of the helicopters and went to the window. It was an eerie sight seeing the whole complex lit up by the powerful searchlights of the choppers at that hour of the morning. A couple of cars shuddered down below and I looked up at the long-range cameras in the army post on top of the Divis Tower.

Two and a half thousand people live in Divis. Some of them have said to me: "It's a

# PUNISHMENT BLOCK



Street plan of the old "Pound Loney" area, demolished to make way for...

...the Divis estate. Drawing by Lewis Walker.

The Divis estate in Belfast has proved not just a conventional housing disaster story, but a social, economic and political nightmare, says Brian Anson.

Environmental Health Project and the Divis Residents Association sought to build up a campaign based on hard evidence that the Flats were irredeemable.

As an umbrella organisation for all the projects the Divis Joint Development Committee was formed. Divis never lacked research — it had fast become a ready-made subject for the dissertation, the thesis and sociological and anthropological study. As one resident said, it was being "surveyed to death".

The TCPA's Mobile Planning Aid Unit visited Divis in the summer of 1985. At that stage the Housing Executive was offering the demolition of two further blocks, but only on condition that the community accepted full-scale rehabilitation of the rest of the complex. As the *Irish Times* pointed out: "The position of British Ministers is that no improvement work of any kind will go ahead unless refurbishment is accepted." In the view of the residents' association this was blackmail.

It seemed to us in the TCPA Planning Aid Unit that Divis was caught in yet another trap. Though notorious and gaining much publicity in the Irish press,

just what it was like to live in Divis."

Since the exhibition last November (which has now been seen at three other venues) a number of significant things have happened. The Northern Ireland Office and the DoE (NI) have responded hysterically (and sometimes abusively) to the policy statement, accusing the TCPA of professional irresponsibility and political naivety — particularly as regards our linking the Flats with the constant military presence in and around Divis.

Our response is that it is precisely this link which makes Divis the worst housing environment in Western Europe. We invited anyone to meet us and a meeting was subsequently arranged with the authorities. We made it clear that representatives of the Residents' Association would attend any such meeting.

At the last minute, the meeting was cancelled with the authorities arguing that "the future policy for Divis has been approved by the minister. It would be quite inappropriate for officials to discuss with the TCPA and representatives of Divis, proposals for the Flats".

continued page 20

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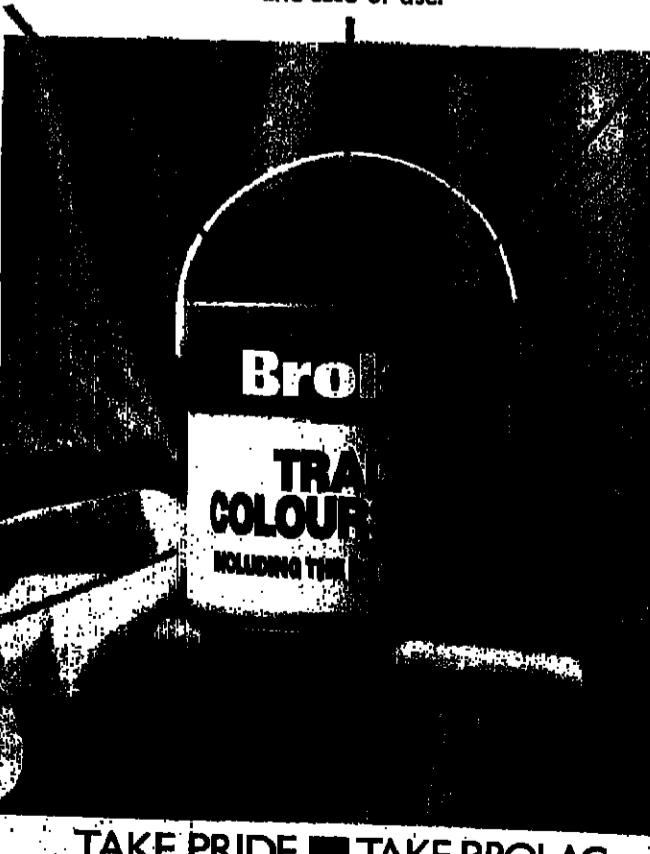
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ing — and it also came from the influence of the motorway plans cutting right through the old neighbourhood. The housing trust admitted that "the old houses must be swept away to provide free flow for the traffic; the people must be prepared for the adventure of living in high flats".

Some protested against the project, among them Gerry Adams, the present MP for the Divis area. "Low rents, not high flats" was the slogan as the offices of the trust were picketed and occupied. But a combination of slick salesmanship and hard sell, coupled with the political power of the Belfast corporation and the moral imperatives of the Catholic church (which wanted its flock neatly confined), defeated the protesters who were branded as "communists" from the pulpit. The church even went so far as to admonish the parents to "respect and preserve the good conditions made available" and warned that "this kind of property must be respected".

The people of the Loney who desperately wanted better conditions (as did the protesters who argued for improvements based on the "ethos" of the old neighbourhood) were bewildered, but it didn't take long for them to discover how they'd been cheated. "We thought we were moving into palaces with inside toilets... then we found the inferior workmanship, the cost-cutting, the damp, condensation, fungus, mildewed clothes and furniture... noise from everywhere and, most of all, loneliness and fear," as one resident recalls.

Worse was to come: in 1969, with Divis still incomplete, the streets of the Lower Falls were burnt out by Loyalist mobs and the people fled into the complex. So, from the start, Divis has been a place of refuge, having more in common with the settlements of West Berlin than with any other housing estate in this part of the world. When it was even finished, Divis was described as "Europe's youngest slum" and has since been termed "the worst housing in Western Europe".

Considering the facts, that is no exaggeration. It is true that the environmental and social problems of Divis can be echoed in other system-built estates: damp, and the related illnesses springing from this (asthma, bronchitis); vermin infestation (rats, cockroaches which breed in the ill-functioning heating systems and rubbish shutes); a lack of maintenance because Divis is a "war-zone"; unem-



Still smiling in a crumbling slum.

As if these conditions were not intolerable enough, Divis is kept under 24-hour surveillance from the cameras in the British Army post on top of the tower — people have been known to hang sheets from balconies to get privacy and residents, on being arrested (a not uncommon occurrence), have discovered that their every move has been recorded. Worst of all are the deaths. Since 1969, 33 residents of Divis have been shot dead, 14 of them (including young children) within the Flats themselves.

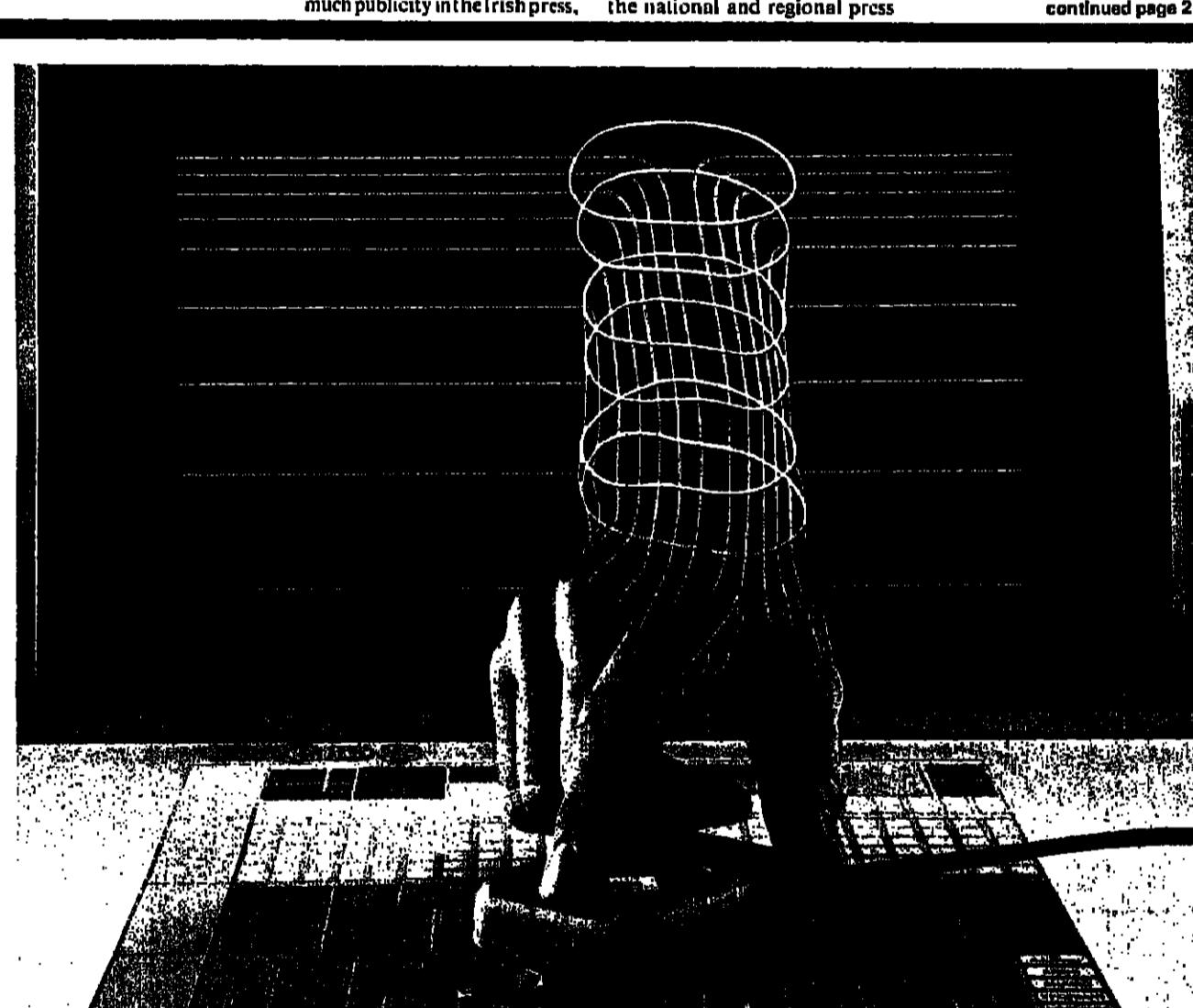
In 1974, only two years after completion of the complex, the Lower Falls Residents Association was formed at a meeting in Divis, making it clear that, even at that early stage, the majority didn't want to go on living in the flats. But a whole community cannot just get up and go and the first actions taken were an attempt to rectify the structural and mechanical faults in the complex, plus protests at the constant harrassment of the Divis people by the British Army. The lack of maintenance was a key issue — Divis virtually had none in those particularly violent days.

The Divis Play Project; the Divis Education Project and the Divis Drop-In Centre were among those which tried to meet the lack of facilities in the complex and counteract the infamous "name" which Divis had inevitably acquired. The

playground of 80 per cent plus children falling to their death from balconies (one four-year-old boy drowned in an open sewer); endemic poverty (75 per cent of the community lives below the official poverty line of the six counties).

But on top of all this Divis suffers problems no UK estate faces (yet). The punitive "Payment of Debt" Act (operating only in the six counties), meant to counteract the rental rate strike against internment without trial, hangs like a noose around the necks of the Divis people with the money taken at source from social security payments.

It has created a vicious circle of impoverishment for a whole community and allows the enemies of the Divis people to rationalise the continued existence of the Dreadful Enclosure. As the *Irish Times* pointed out: "The Rev Robert Bradford, Official Unionist spokesperson and a member of the Housing Executive's advisory council, constantly reminds the Divis people of the debt owed by the Divis people and says that the Divis virtually had none in those particularly violent days.



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## Belfast



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## Punishment block

from page 19

They suggested a private meeting with the TCPA. Our response emphasised that US money could be used to build new Catholic housing to replace the Divis Flats, which are notorious for their poor condition and the social unrest they engender. (My italics).

If these reports have any substance it is quite clear that there has been a major shift of emphasis as regards the future of the complex.

The reply was ambiguous with the DoE agreeing that there was little point in meeting as "future policy on Divis is the responsibility of the Northern Ireland Housing Executive and it would be quite inappropriate to enter into discussions with third parties". However, they informed us that they had restarted talks with the Residents' Association. In this context it is worth quoting the words attributed to the chief executive, Victor Bleese, in a recent news article. Bleese has now dropped his insistence that the demolition of two more blocks must be linked to the acceptance of a major rehab scheme.

He states: "We will talk to the residents again without conditions being set, but we will talk to them here in Belfast, not at some political debate in London". This is a clear reference to the TCPA and they have made it plain that the only reason they wish to meet us (if at all) is to "correct some of the errors" in our policy statement; they do not seem interested in a tripartite meeting involving the residents and their ally, the Town & Country Planning Association.

But parallel with these negative developments, positive things are happening. The two blocks are to be demolished without conditions and, on an international level, Divis seems to be "on the agenda". In any press story on the much-publicised "Reagan aid package" for Northern Ireland, Divis seems to be the only issue mentioned by name. The *Irish Press* in February revealed that "Government representatives stressed the need for rehabilitating the notorious Divis Flats in Belfast".

A month later the *Guardian* reported that the TCPA had created an exhibition on Divis. The exhibition was created by TCPA Planning Aid Unit and staff; outside assistance Peter Moloney, Paul Fordyce, Lewis Walker, Alan Gledhill, Ronald Scott, and the London Hazards Centre. Storyline by Brian Anson; design and layout by Anthony Michael.

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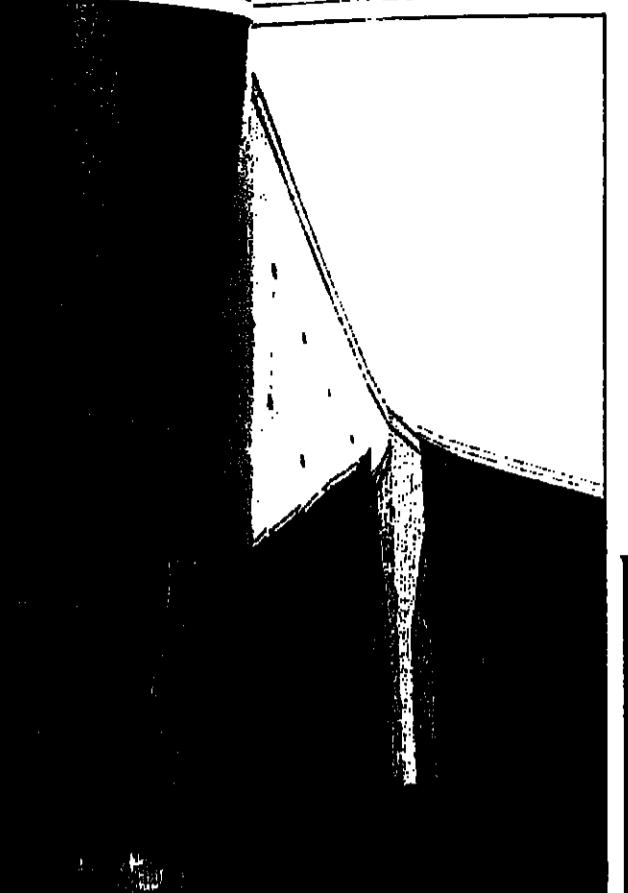
## Glass

# SHATTERED ILLUSIONS

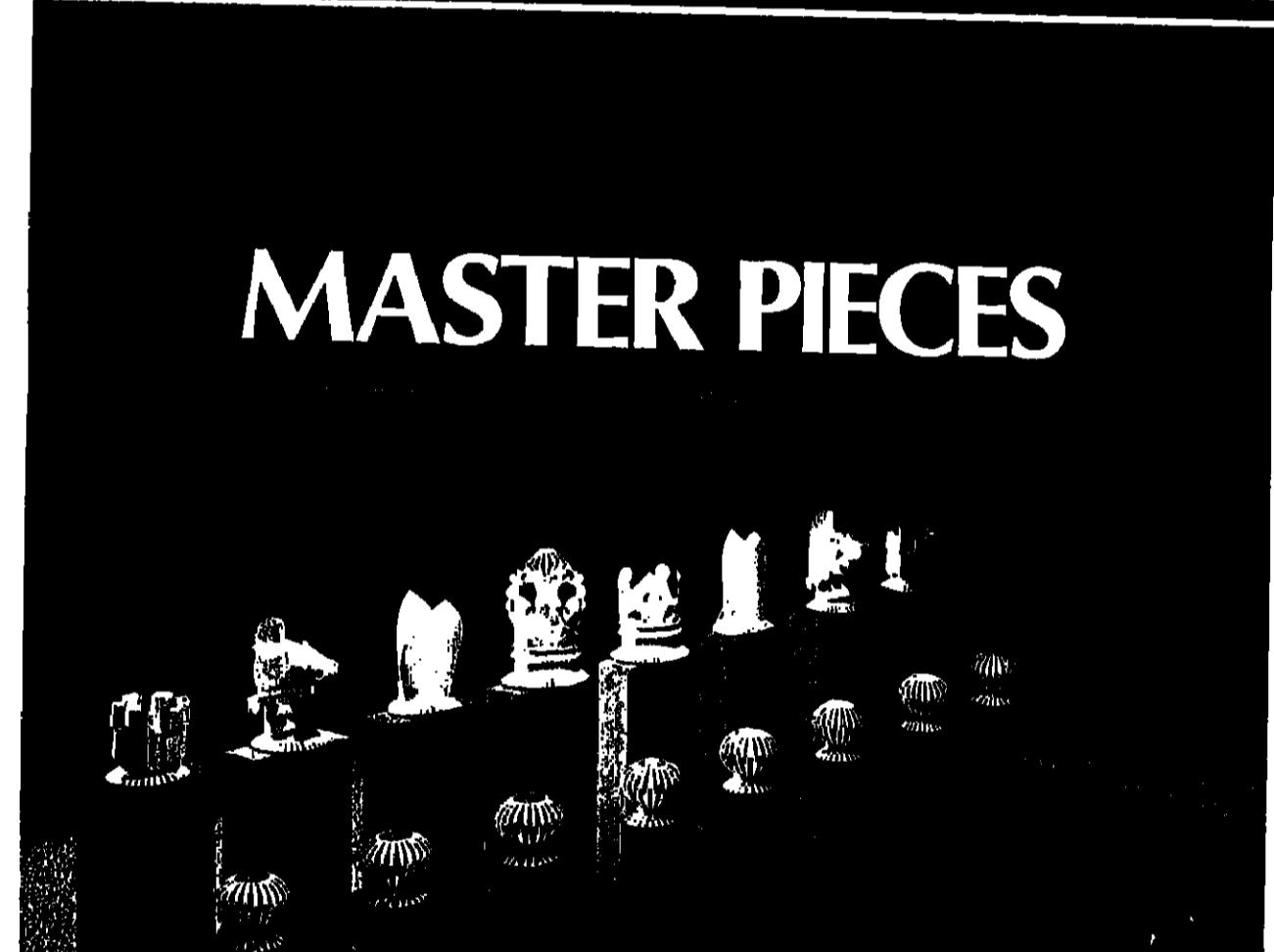
Tim Ostler reports on the recent "Glass in the environment" conference, which attracted some of the world's leading practitioners.



Rhodes doorway, Clifford Ralby & Andrew Cooper. Photo, David Bradfield.



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The appeal to architects of Chareau's "wall of light" is significant, as time and again at the conference members of the profession spoke of "the quality

"WHAT makes glass interesting," explained Gavin Stamp, "is the way it is broken up." His speech was interrupted by a violent crash as the sound of shattering glass came from the foyer next door.

Stamp was in the middle of his introduction to the much-trumpeted "Glass in the environment" conference at the Royal College of Art. It was one of the few mishaps during a well-organised and intensive event put together by the Crafts Council and the RCA. Stamp began his talk by saying that glass is "a vast subject, impos-

sible to cover"; and after three days densely packed with lectures and discussions, I felt like echoing him about the whole conference.

"Glass is all about illusion," said Terry Farrell at one point, perhaps referring to the use of mirrors for reflections. But reflectivity is a property not of glass itself, but of its metallic coating. Are the illusions chiefly in the buildings — or in the minds of architects?

For artists, glass possesses a character that is rich, varied and sensitive. Architects, conditioned by a century or more of idolisation of the Crystal Palace, see it primarily in sheet form,

invariably in combination with steel or aluminium. Glass offers architects the promise of escaping from limitations of gravity, privacy and enclosure. Late-modernist architects in particular admire it for its neutrality — perhaps because it suggests a certain sympathy with the idea of a building conceived as a diagram of function.

IM Pei's Michael D Flynn, as architect of the notorious John Hancock Tower (of the tumbling glass panels), was perhaps a witty choice as speaker. He observed that glass' appeal for architects lies in its qualities of absence; and several of the speakers went into some detail on the matter of how to maximise its invisibility. It was hard to believe that the wild-haired Flynn, looking like a rather less tortured version of Leon Krier, was the author of several of Pei's most earth-shattering banal glass blocks. He is also responsible for the design of glazing for the controversial glass pyramid being built in the Louvre's courtyard.

In view of the sensitivity of the site, Flynn searched for the most optically clear, water-like glass he could find. Eventually he found one — a drawn variety. Gunnar Birkerts, architect of the Corning Museum of Glass, claimed that "when we talk about high technology, we talk about minimalism"; and there's no doubt that form-makers don't come much more minimalist than Pei. It remains to be seen, however, whether this pyramid will, as Flynn hopes, disappear and be read as a trellis rather than as a distractingly reflective architectural object.

The appeal of transparency for architects was touched upon during an engaging talk by Derek Suddon, of Arup Associates. After flipping somewhat inconsequentially through a series of slides, Suddon produced the dazzling insight that glass curtain walls possess "the erotic attraction of a transparent plastic mac". Whether this was intended as a compliment or not is unclear.

Martin Francis, designer of the suspended glass wall on Foster's Willis Faber Dumas building, provided an impressive display of the technocrat's art. Originally a yacht designer, Francis explained how, using a tensile structure to resist wind loads, he had designed a glass skin for Paris' new French National Museum of Science & Technology which is intended to be even more transparent than a suspended glass assembly (he was at pains to disclaim responsibility for the architecture that surrounded it).

The centrepiece of the event was the screening of John Tchelenko's film "Wall of Light", featuring Richard Rogers and Richard Deacon. But, so far from serving as an example of collaboration between artist and architect, this act of homage to Pierre Chareau's Maison de Verre served primarily to demonstrate the wholly different responses of two people of different disciplines to the same artistic phenomenon.

The appeal to architects of Chareau's "wall of light" is significant, as time and again at the conference members of the profession spoke of "the quality

of light" produced by large areas of glass. Glass in this context is primarily a means to an end. What the Maison de Verre's architects — like the Crystal Palace — is the vision of a heavenly form of architecture, whose very fabric appears to glow with celestial light. Frosted glass has the additional advantage of accentuating the illusion, because the source of the light is not apparent.

Of course, this almost mystical view of glass is nothing new. As Birkerts reminded us, glass has always been an object of fascination — hence the occurrence of glass palaces or slippers in fables — not to mention the use of stained glass in religious architecture. When first developed, glass must have been an exotic material indeed. Stamp and Max Fordham differed as to whether the Romans used it to glaze windows. But if they did, it must have seemed a tremendous extravagance — rather like casting sash weights out of gold.

But, as John Young demonstrated in his presentation of the Lloyd's building, a few architects are still devoting the care of a jeweller to details. The walls of this building were the cause of a much-celebrated search for glass of the requisite degree of sparkle; and when Birkerts described the "velvety" form of glass (textured and backed with stainless steel) with which he clad his Corning Museum of Glass, I noticed John Young listening intently.

Another of Rogers' partners, Michael Davies, was among those who contributed to a presentation of developmental glass we can expect in the near future. He offered a vision of future self-monitoring buildings glazed with materials that are totally responsive to local conditions. But, undoubtedly, though Young's achievement is it appeared to me that his team had spent so many months with their noses pressed up against the sparkle glass that they lost sight of the big picture. That atrium, for instance, seems more like an oppressive old-fashioned lightwell than an uplifting zone of light.

Thanks to the claimed inspiration from la Maison de Verre, the Lloyd's building acted as a kind of central "text" for the conference. But by the end of the second day several artists confessed to getting more than a little tired of references to it. The little sight of the glass developed for the building, for all its "optimally-designed pimple", seemed to produce little excitement among the audience, the vast majority of whom were

uttered a plea for a sense of occasion in the creation of works of stained glass for architecture. "We must make appropriate glass," he said.

Brian Clarke delivered the final speech before the summing up. In a speech evidently intended to be deliberately provocative, he struck various postures in his condemnation of all that did not constitute "great art". Describing the consecutive ambitions with which he had been seized at different stages in his upbringing, his combination of hubris and superficiality lent his talk the glib rhetoric of a politician. The widespread grunts of agreement which greeted Clarke's sneers at "community art" gave some grounds for the suspicion that there may

be as much division between glass artists and muralists as between architects and artists as a whole. Despite his confession at the start that he was "still considerably pissed", he was loudly applauded for his effort.

The conference ended on a moderately high note, but without clearly defined resolutions. I got the impression that most delegates were too shell-shocked to be able to come to any definite conclusions. The first two days had been dominated by speakers from the architectural world: yet the list of delegates testified to an overwhelming preponderance of artists. In a cursory examination, I counted something like 17 architects. The decision to double the registration fee for

architects to a hefty £160 might account for this.

The conference was in fact the

latest in an international series,

and boasted an impressive

number of foreign visitors.

But by the third day, most of those I

spoke to were reeling from all

the architecture: "We haven't

had enough opportunity to

show each other our work," said one.

Instead, something like 250

glass artists from around

Europe

were treated to a state-

of-the-art presentation by some

of the world's leading practitioners

in the use of glass in

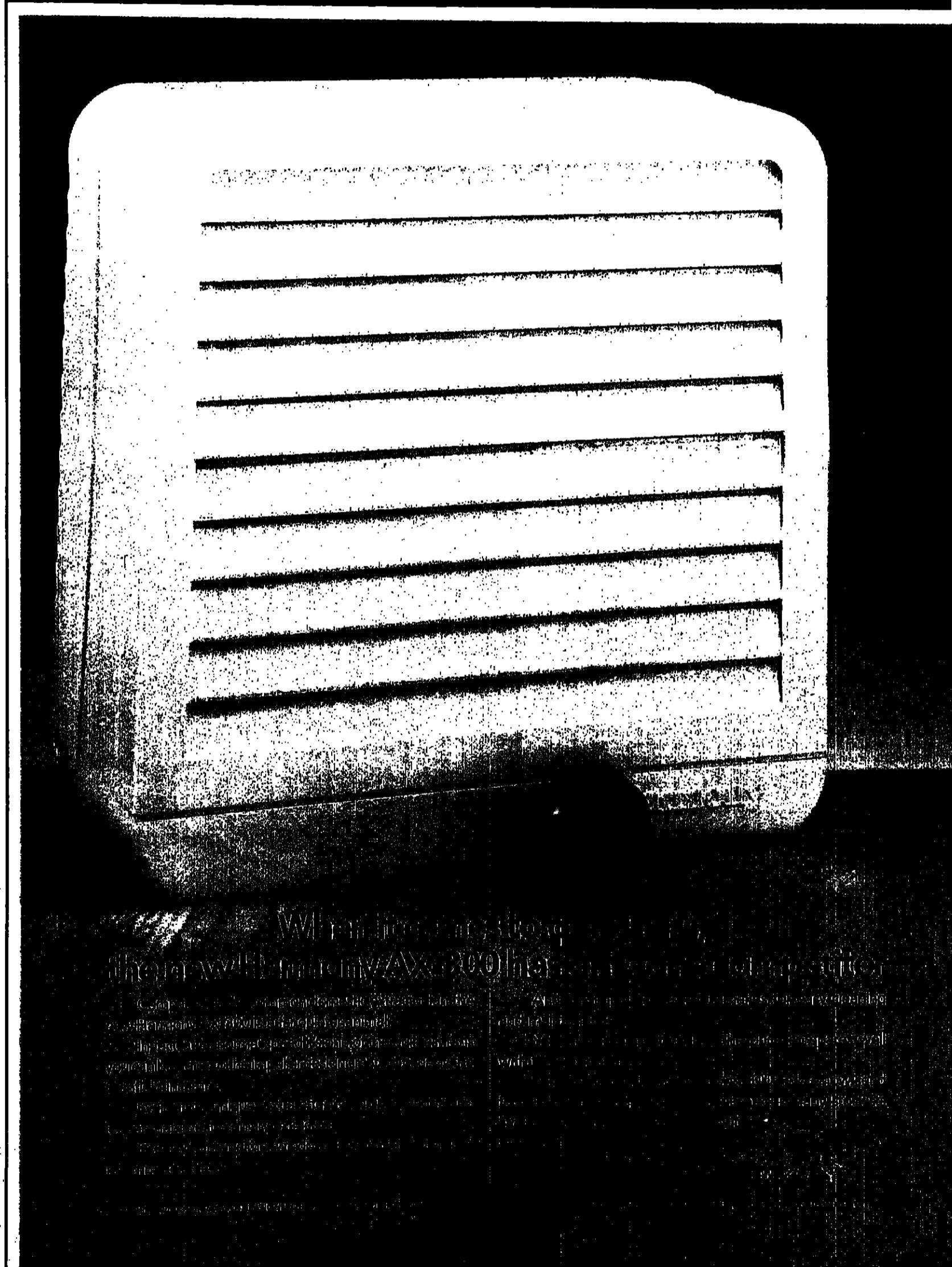
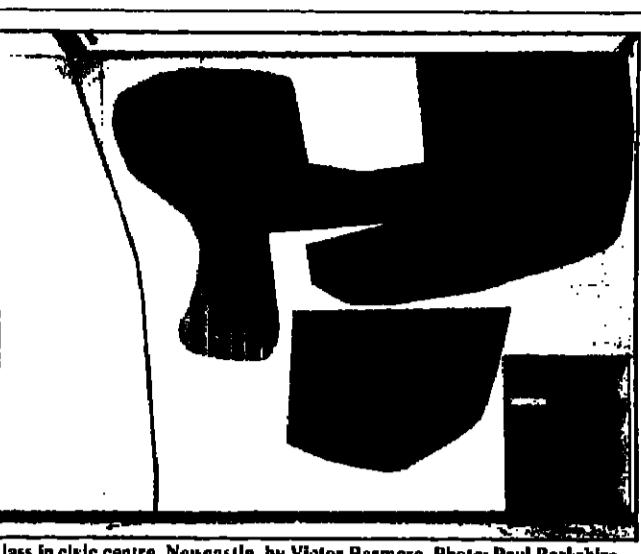
architecture. I only hope they appreciated it.

The "Light Values" exhibition

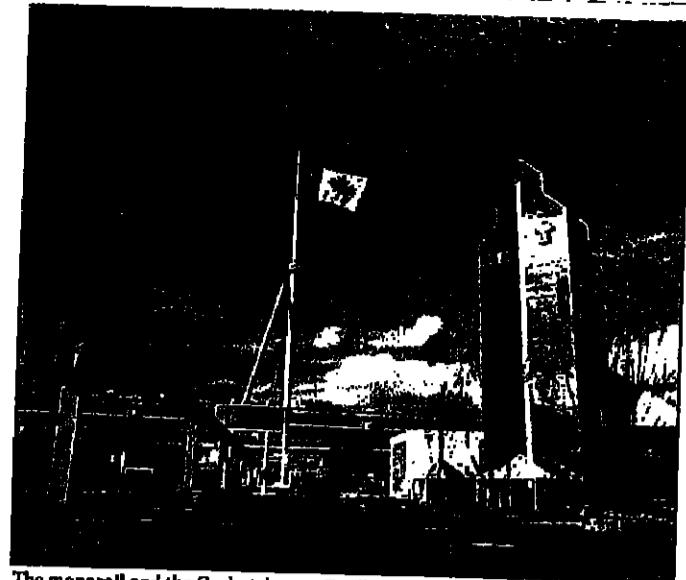
continues at the Crafts Council

until May 25. Details: 01-930 4811.

Glass in civic centre, Newcastle, by Victor Pasmore. Photo: Paul Barkshire.



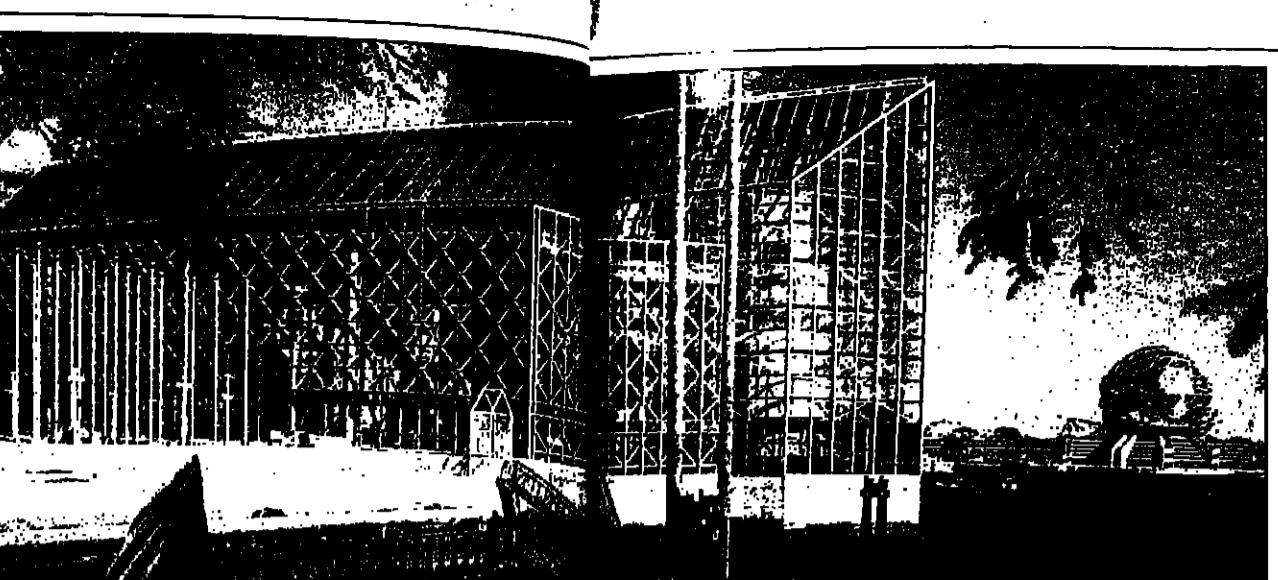




The monorail and the Saskatchewan Pavilion.



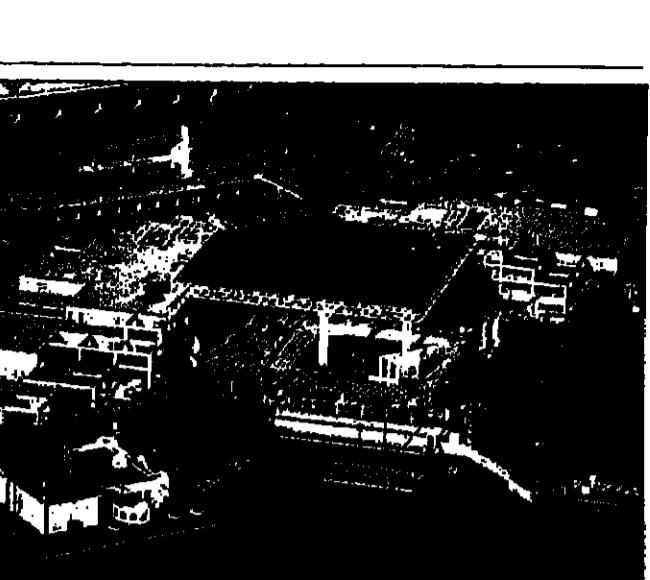
The central concourse.



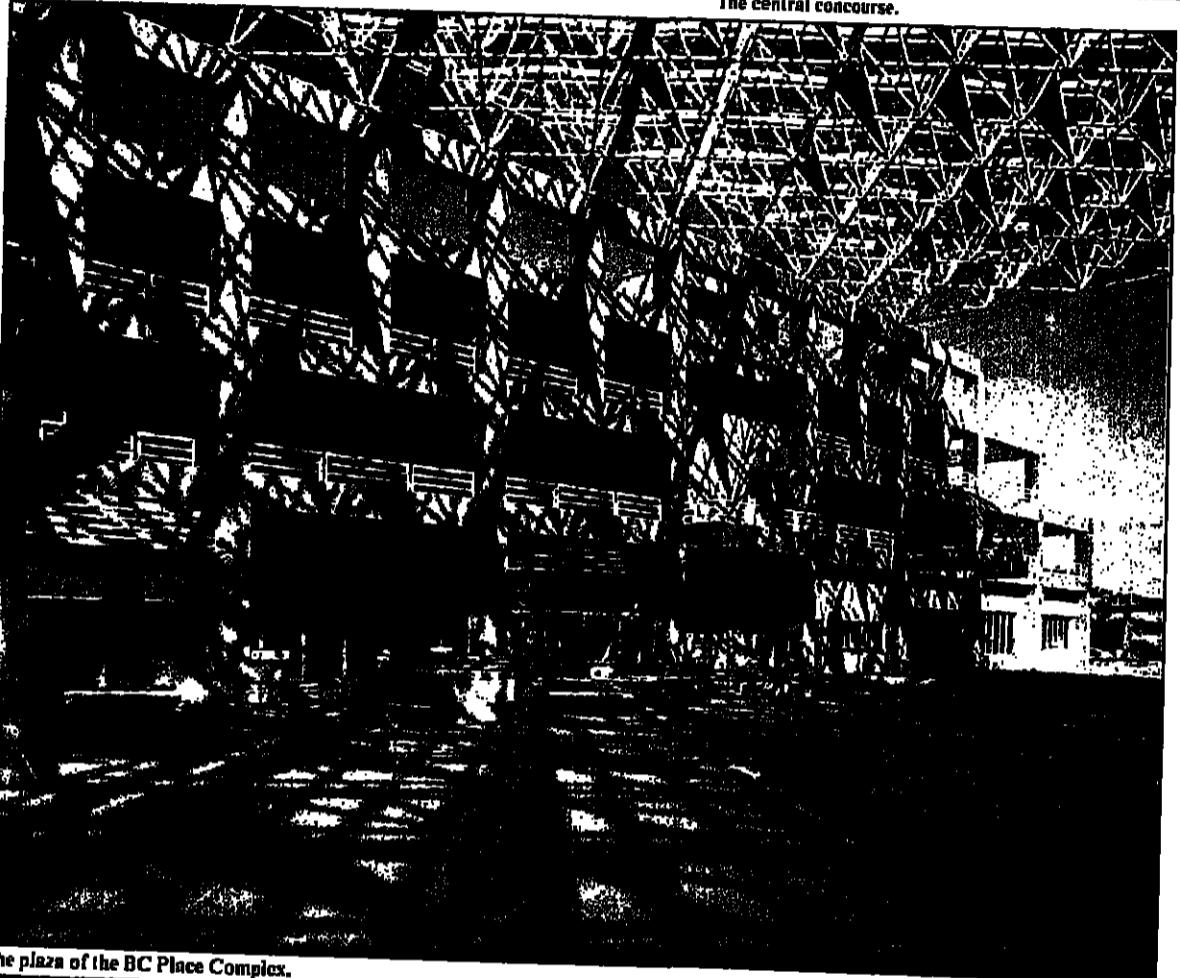
The main BC pavilion... 30,000sq m of aquamarine glass.



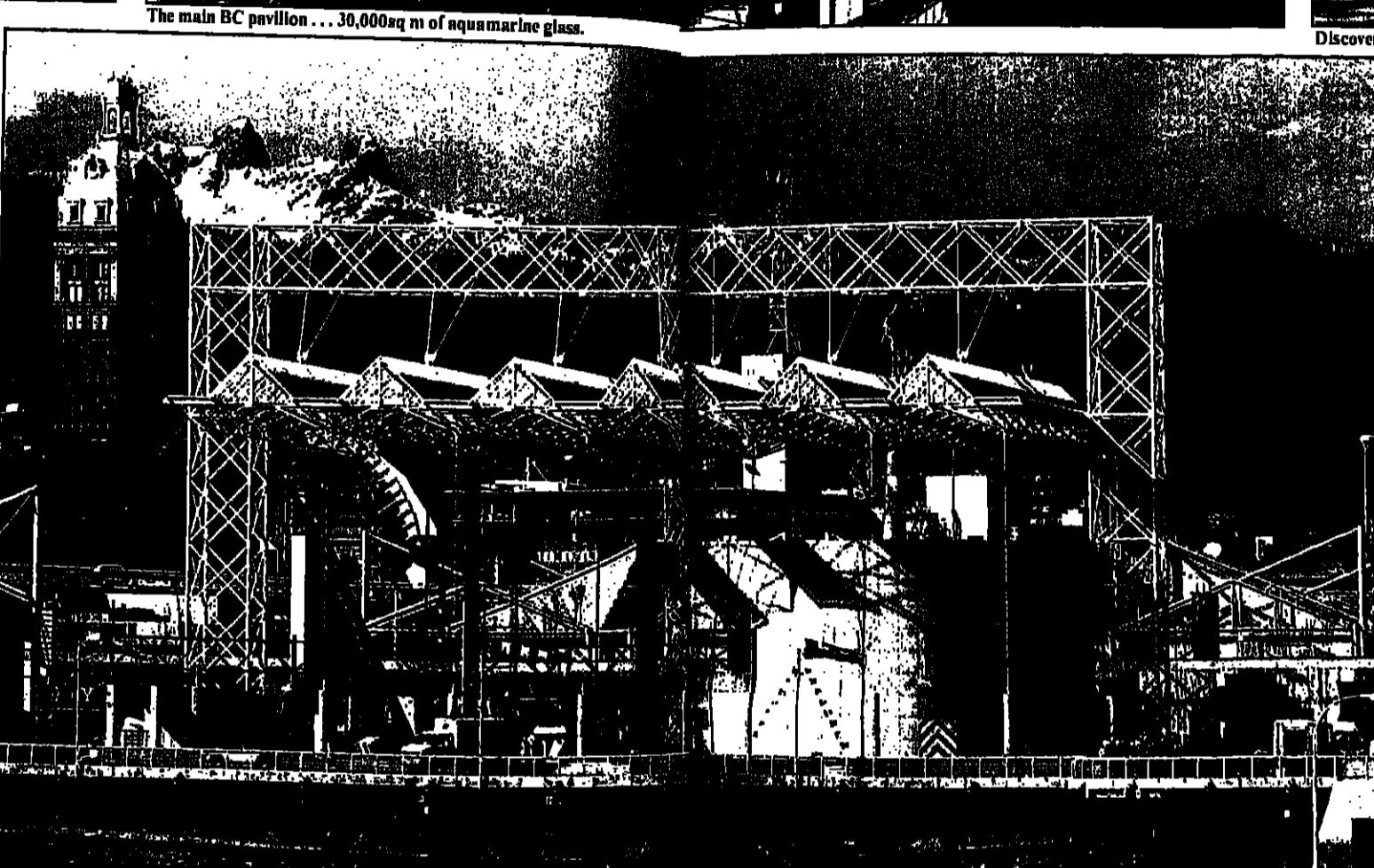
Discovery BC in relation to the Plaza of Nations.



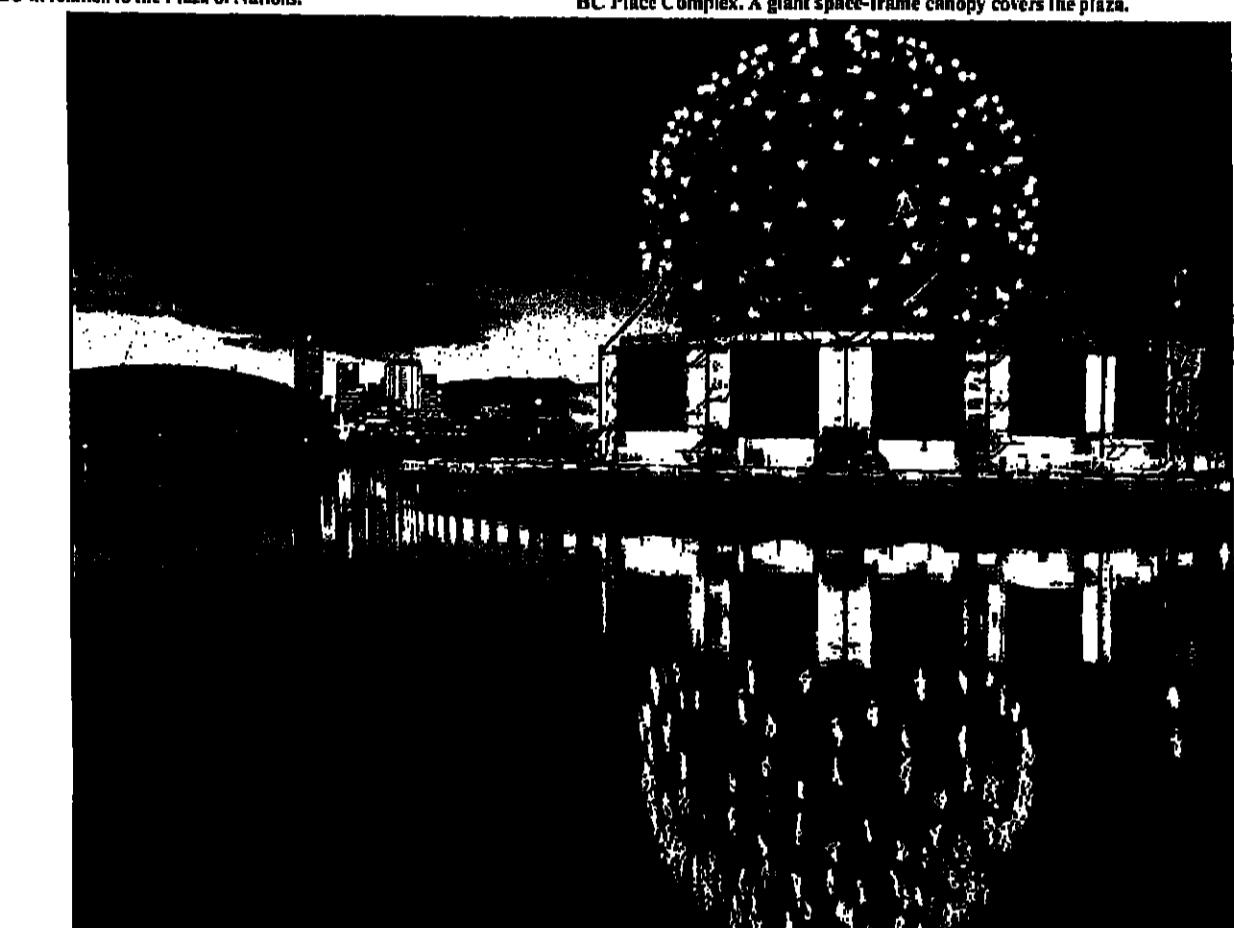
BC Place Complex. A giant space-frame canopy covers the plaza.



The plaza of the BC Place Complex.



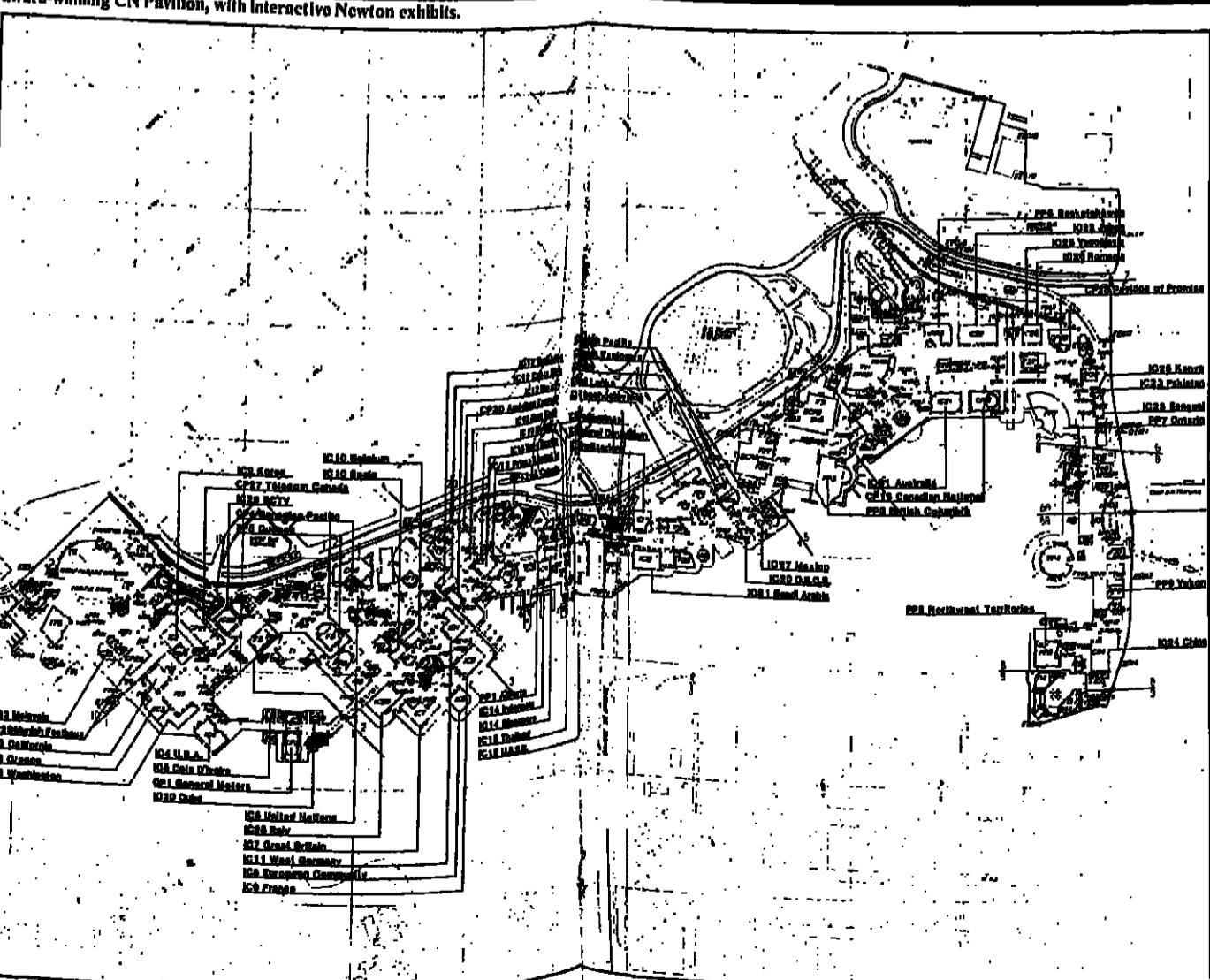
Peter Cardew's award-winning CN Pavilion, with interactive Newton exhibits.



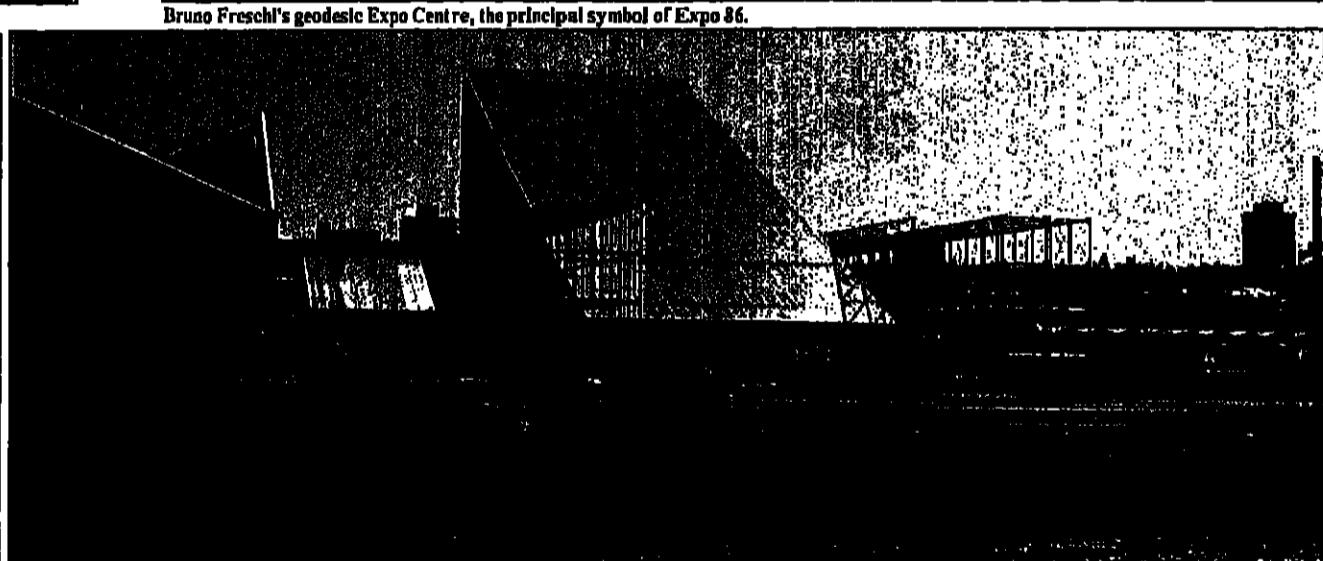
Bruno Freschi's geodesic Expo Centre, the principal symbol of Expo 86.



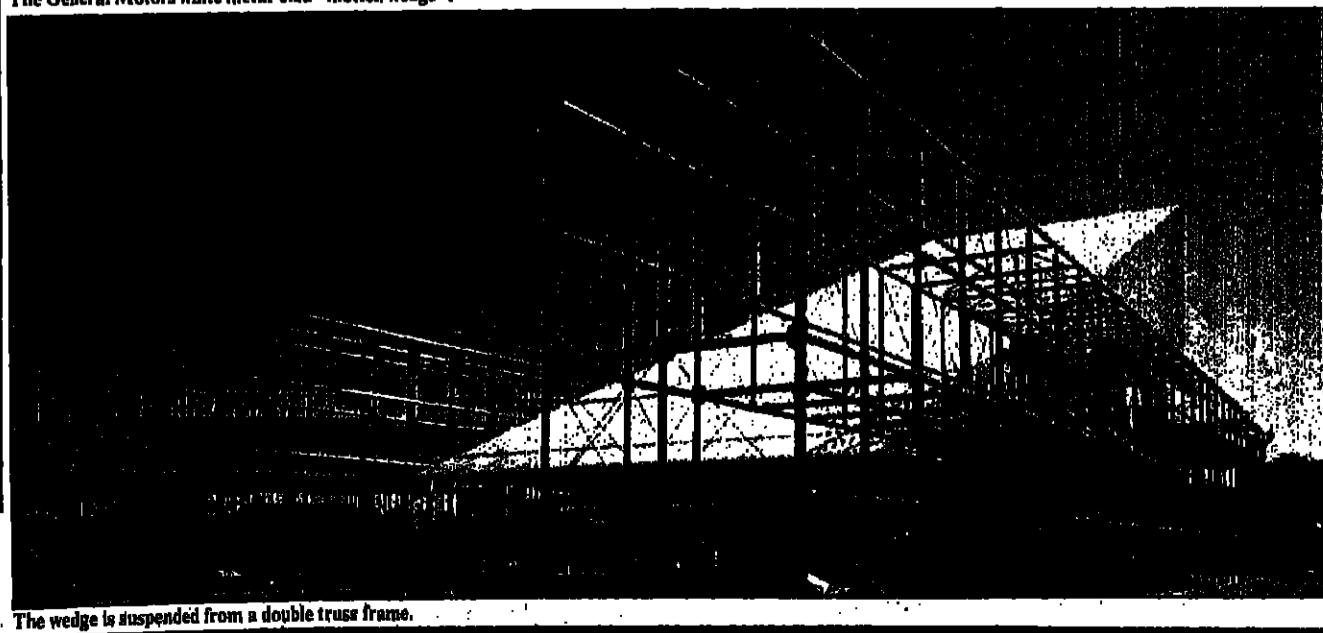
Highway 86, a piece of road sculpture designed by Site Projects of New York.



The Expo site plan



The General Motors white metal-clad "motion wedge".



The Ramesses II Pavilion which houses a collection of Egyptian art treasures. Designed to represent a half-excavated temple.

The wedge is suspended from a double truss frame.

## Expo 86



The man-made lagoon. Left to right — the Quebec Pavilion, the United Nations Pavilion, the Italian pavilion and the Cuba Pavilion. The Air Canada gondola runs overhead.   
from page 25  
and communications, this is also the most eye-catching pavilion on the site. It was inspired by the famous Abu Simbel temple in southern Egypt (the greatest architectural achievement of Ramses II's era) and aims for the half-excavated look. The \$2.2 million building and its decorative pillars are constructed of isogen mesh-covered plywood, giving the impression of sandstone.

WDCC's three remaining commissions were for corporate clients, who have enjoyed design carte blanche, restricted only by

zoning and safety regulations. Canadian Pacific, Canada's largest private company, celebrates its centennial with one of the costliest temporary pavilions, an imposing "black box" design incorporating two large theatres and a lounge for first class CP passengers. McDonalds Canada, with several conventional restaurants on the site, has also commissioned a \$2.6 million floating restaurant — "Maccharge".

And General Motors Canada offers us a quirky white metal-clad "motion wedge" at the west end of Expo's man-made lagoon.

The structure is suspended on a double tubular truss frame with a single pin connection every 2.5 metres. Visitors queue inside one arm of the frame into a 150-seat theatre, then pulse out through the other. Across the rest of the site dozens of other structures cry out for attention: the blue iceberg Northwest Territories Pavilion; the waterside amphitheatre of the Ontario Pavilion; the 4,300-seat Expo Theatre with its dramatic heavy timber roof spanning 100m; and the delightfully demented Highway 86, a mammoth sculpture which is designed to be reminiscent of the

great 19th century railway terminals, while blending structure, theme and display for exposition purposes.

The main section of the pavilion, which can be seen from all around the Expo site and entered from any direction, is made up of four 10-metre high exhibits which demonstrate Newton's four laws of motion — uniform, circular, accelerating and oscillatory. Visitors activate the giant exhibits, playground fashion, and tinker with video touch screens for further information on the laws of motion.

The other part of the pavilion is an enclosed cylinder containing a multi-media auditorium. In designing this, Cardew has paid particular heed to keeping visitors entertained while waiting for the next show. Rather than a pre-show anteroom, he has opted for a raised open-air ramp which gives the queuing public an excellent view of the interactive exhibits, the rest of the Expo site, and Vancouver's picturesque backdrop.

Modest on his own achievements and eager for his adoptive city's exposition to succeed, Cardew is nevertheless disappointed with the fair's lack of visual daring. "The failure is

really on the part of British Columbian architects rather than the Expo Corporation. At the same time, too much dependence is placed on the internationals to do something exciting with their pavilions. And the legacy aspect is a tragedy. There's a billion dollars worth of construction out there, all but a fraction of it is going to be scrapped."

Fair comments, but then designing Expo is not the rational exercise one might expect. For those at the helm it's been a nerve-wracking process, the terms of reference continually changing. When ideas

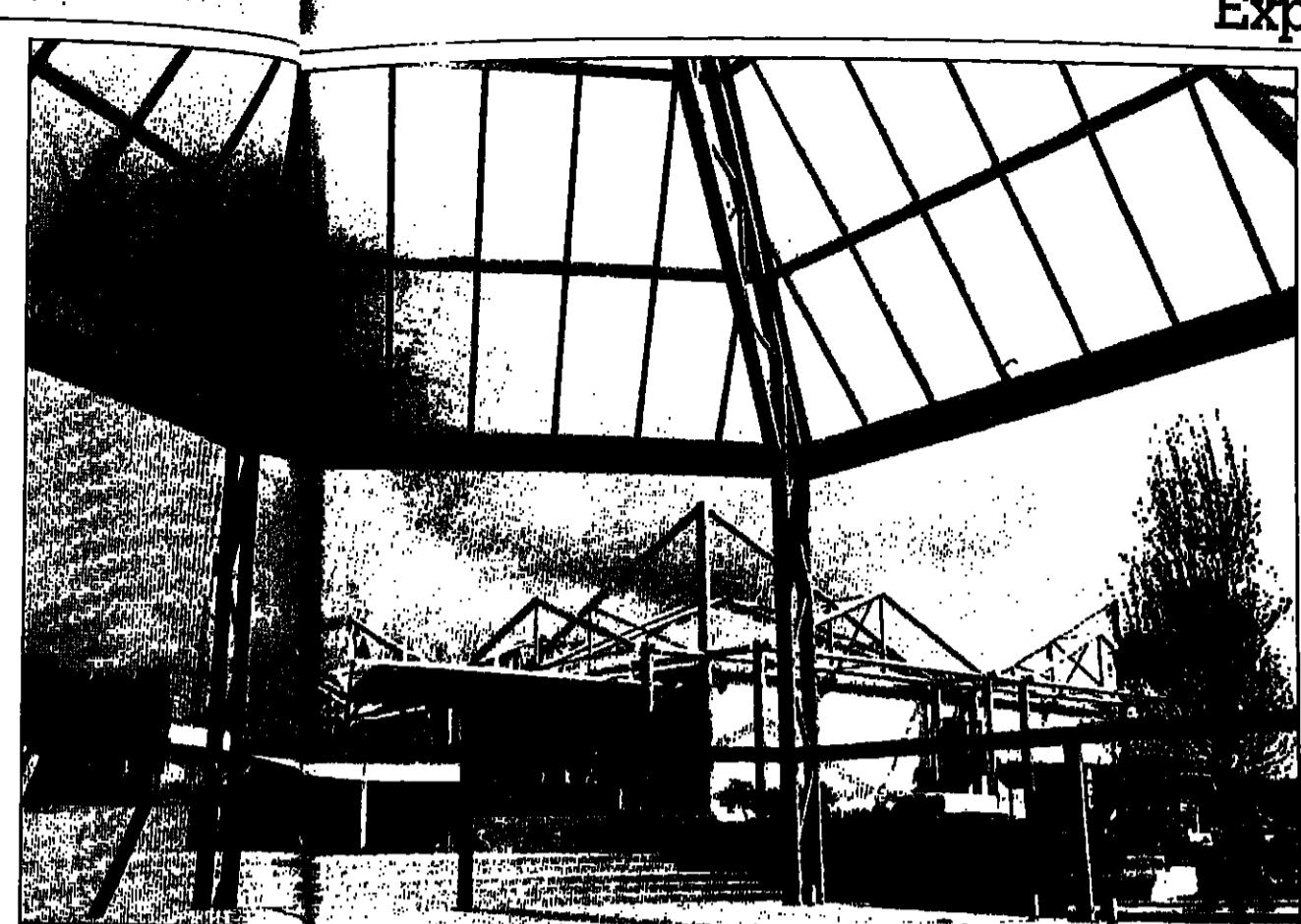
were first mooted in 1978, the event, to be called Transpo, was seen as a modest-scale Pacific Rim trade fair which would complement Vancouver's centennial celebrations. Since then it has grown into a fully-fledged exposition involving 54 nations (Britain was the first to sign up in 1981). Additions to the roster of states, provinces and corporations as well as nations, have occurred in dribs and drabs, the most recent being Malaysia last February.

Given such progressive expansion, all plans were at best theoretical until the site actually began to take shape. Also

significant to the look of the fair is that no one person designed it, and no one person has had control over the wide architectural input. In the view of Expo's creative director, Ron Woodall, the race to May 2 was a relentless relay, the design baton being passed from hand to hand with little regard for individual sensibilities.

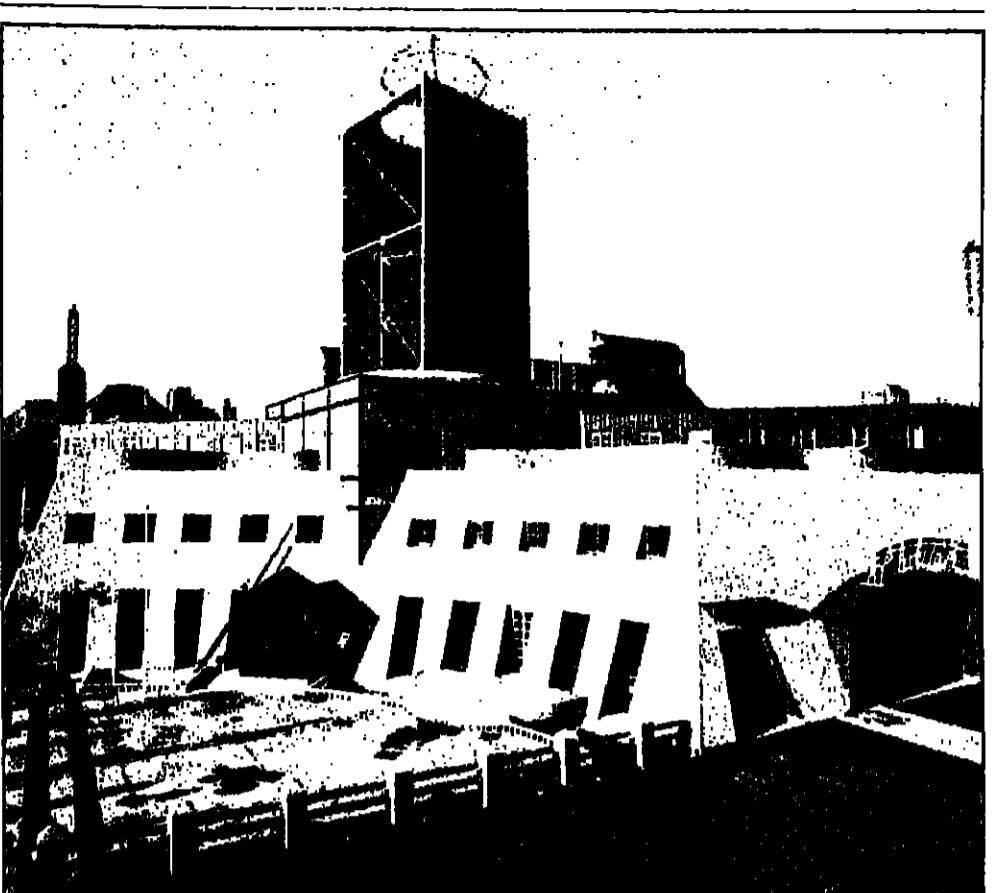
That baton found its first bearer in 1981 with the appointment of Bruno Freschi (a veteran of Expos 67 & 80) as chief architect. He was charged with creating a master plan for the whole fair and developing an

continued page 30



The European Plaza.

## Expo 86



The Alberta Pavilion.

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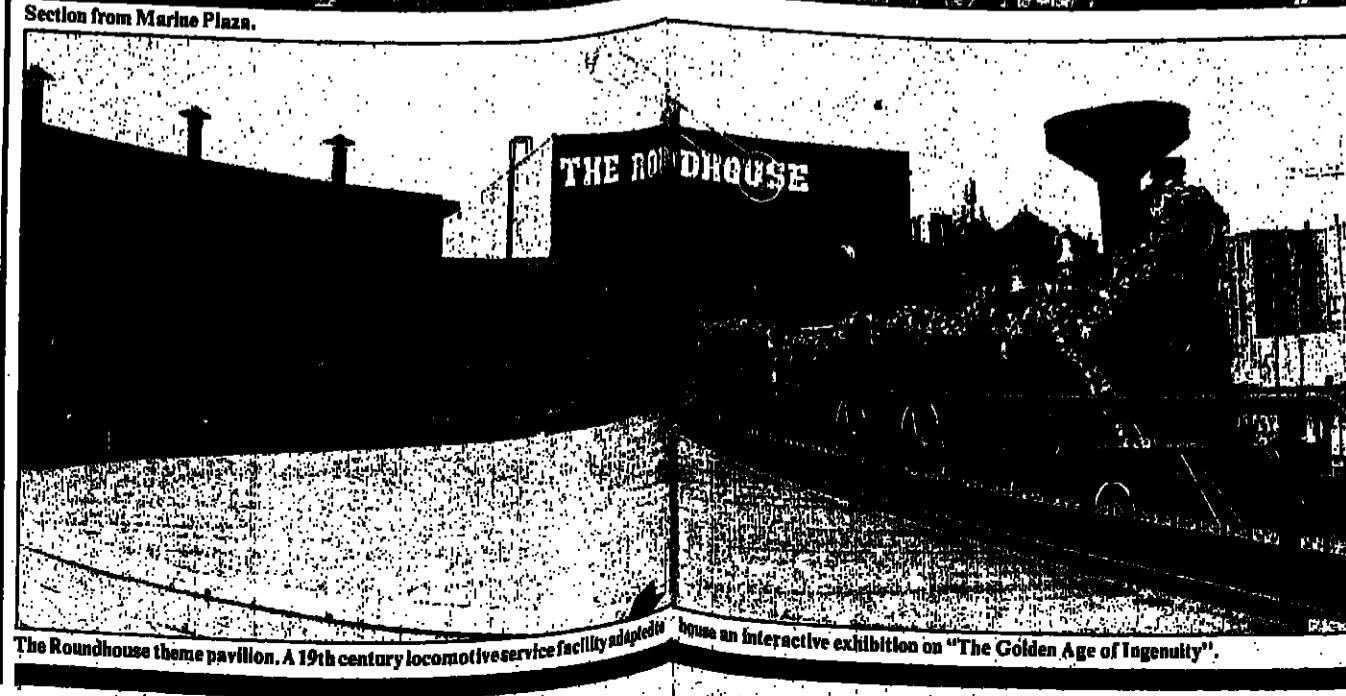
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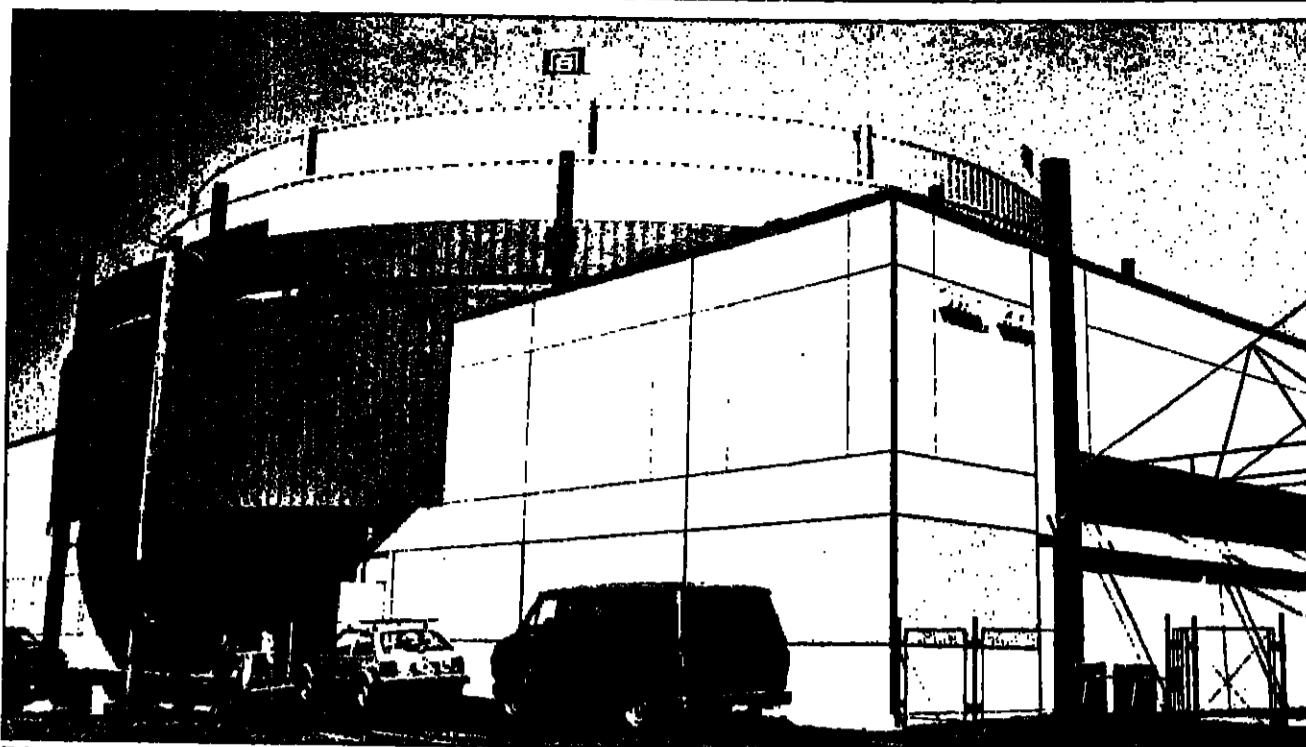
The Roundhouse theme pavilion. A 19th century locomotive service facility adapted

to house an interactive exhibition on "The Golden Age of Ingenuity".

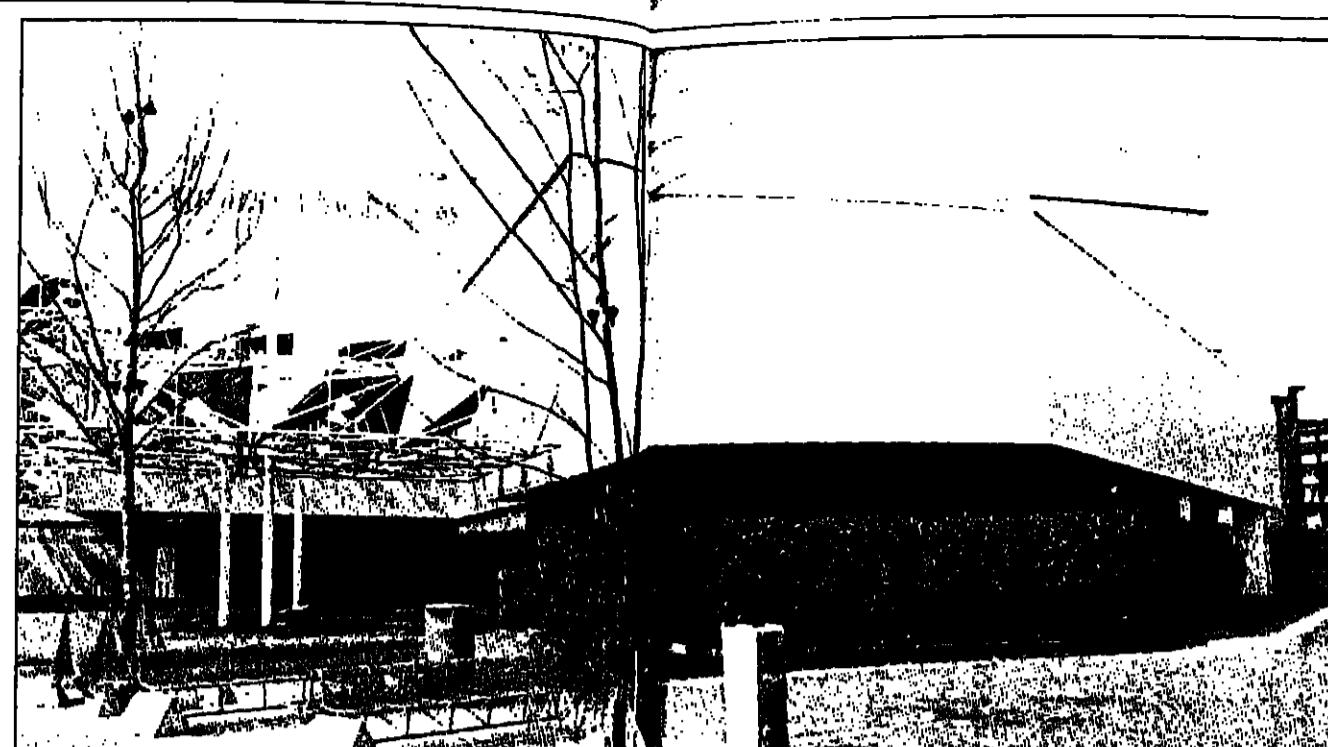
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## Expo 86



Telecom Canada Pavilion.



The Canadian Pacific Pavilion incorporating two large film theatres. One of major designs by Walsman Dewar Groul Carter.



Designing without context. The function of this building, by Geoffrey Massey, was changed three times after completion of design.

## The fluorescent that brings a new dimension to lighting design.

from page 29  
exhibition module for the international participants. Lacking in firm criteria, Freschi's first plan was a test. No budget had been established, nor was the scale evident. Part of his job, therefore, was assessment — how many participants should be catered for? What cost? What size site?

The master plan, two years in the making, proposed an elaborate, design-orientated fair based on large galleries and interconnecting pavilions. The plan was then reviewed by a high-level international panel.

Another new arrival at the end of 1982 was Ian Carter (from Walsman Dewar Groul Carter), brought in as manager of design services and, subsequently, director of planning. He was to play a major role during the crucial 1983-84 planning period.

His involvement in awarding the first architectural commissions meant that he had to put together selection criteria for all the core structures, including the entrance gates and the 3½ mile monorail system. The site was broken into 10 sections, each becoming the responsibility of a single firm. These were the pioneer "area architects".

Other specific projects were to be addressed on an individual basis.

Feeling increasingly undermined in his capacity as chief architect, Freschi was eased away from the action as important decision making fell to others: installations Bob Smith; landscape architect Dick Strong; theme park wizard Richard Battaglia, a Californian with Disney experience.

Battaglia had a key role in assessing resource requirements — the numbers and distribution of washrooms; kitchen space/

public space ratios in the restaurants and such like. His work resulted in the preliminary footprints for the core of official Expo structures, including the food and merchandising buildings. In the event, these footprints were to be the only design guidelines issued to architects (Freschi had plans for full design briefs and an outside architectural and planning committee as at Expo 67, but claims that these were suppressed).

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One of the area architects was Geoffrey Massey, son of actor Raymond Massey, and formerly a partner in the prestigious Erikson/Massey group. In 1984 he was awarded an area of six food and merchandising buildings. Also a veteran of Montreal

and Osaka, Massey is another who feels too little emphasis was placed by Expo 86 on the objective of masterminding quality design. "I never received a design critique for any of my work. And the planning decisions which were forthcoming were being made by people unqualified for the job."

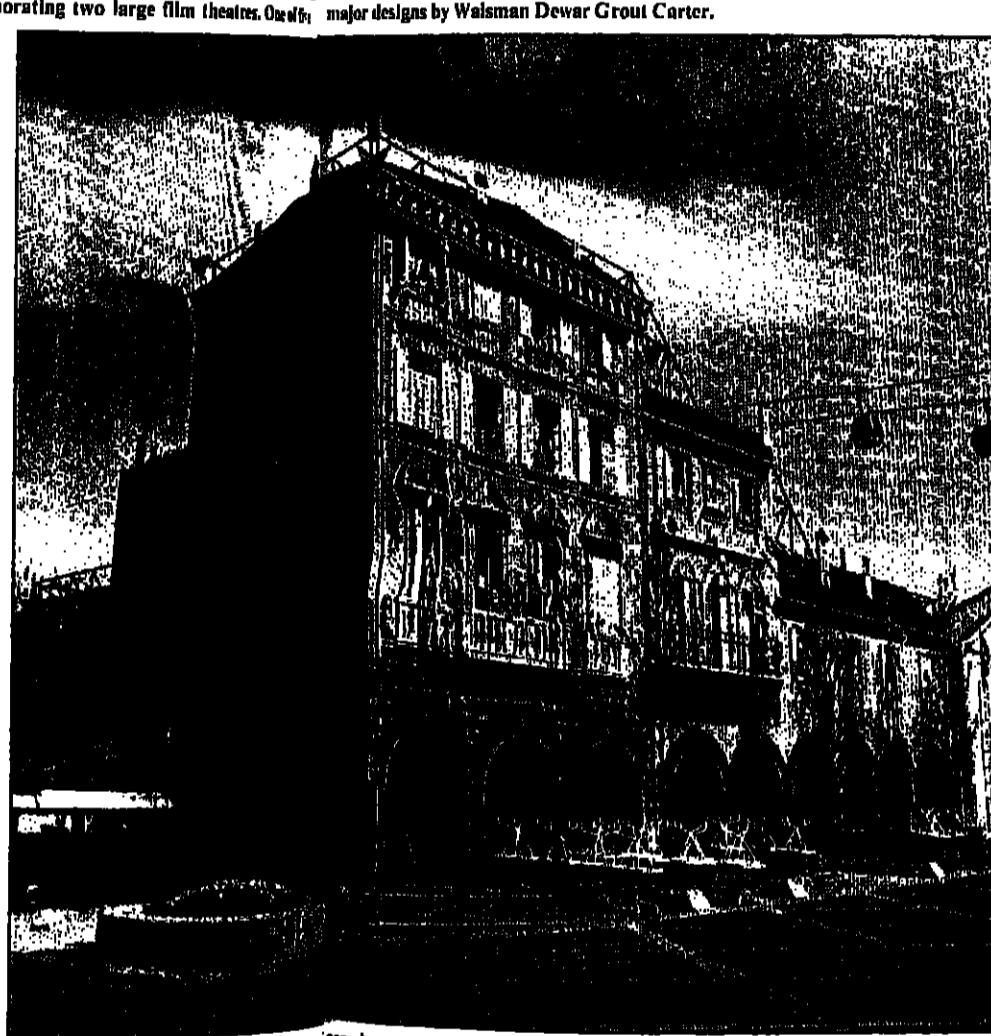
In Massey's view it all came down to "a bureaucracy based on fear", with everything geared to revenue. A constant turnover of Expo staff, heads seeming to roll by the week, making it impossible for architects to maintain a consistent rapport with their employers.

Furthermore, like many of the area architects, Massey was dissatisfied with the Battaglia guidelines, and has a string of other grievances: the budget — overly generous in some areas, hopelessly inadequate in others, with no provision for osmosis; the alterations done by occupying tenants; and, most frustrating of all, designing without context. "We were basically providing shells, often without any idea where the buildings were to stand on the site, or what their precise functions might be."

But Ian Carter, an ardent apologist despite his own dismissal in 1984, regards the criticisms as unrealistic in view of the exceptional nature of the project. Design critiques, of sorts, were given, and design reviews were conducted, principally through a series of symposiums. In further defence of Expo he cites "the product mix", the necessary process of shifting buildings, partly as a tactful distribution of potential rivals — the China, USSR, USA and Cuba pavilions; the major corporations; the Canadian provinces. It meant the functional buildings could not immediately be anchored.

At one stage a specific entertainment area was planned; all amusement rides, video arcades and pizza parlours were to be on one 8ha section. This was scrapped in mid-1984 and the components were scattered across the whole site, shoe-horned in where space could be found. With things happening faster than planners could react to them, a CAD system was brought in to assist the product mix. Architects' footprints were fed into the computer and then moved about. It all went to substantial creative director Ron Woodall's view that "the architectural style of a world's fair is a series of elements that look like they shouldn't be next to one another".

Site preparation too was an elaborate process. It began in 1983 with demolition of existing light industrial structures. Marshy areas had to be filled and foundation strategies developed for dealing with the problematic glacial till which covers much of the site; 25,000 cubic metres of silt were dredged



Geoffrey Massey's food and merchandising complex.

from False Creek and 8ha of piling and decking were installed (over land as well as water). Construction then proceeded according to the master control standard, patterned on the Canadian National Building Code, but geared to the temporary nature of the site.

The main setback occurred in mid-1984 with the eruption of union problems following BC government insistence on an open-bidding for contracts. Previously treated as a single site and therefore the preserve of unionised construction firms, Expo was opened up through implementation of economic development zones (EDZ). These allowed non-union firms to compete for specific projects.

After Expo 86 closes on October 13, the site, part of a total package of 40ha owned by the BC Place Corporation (a Crown corporation), will enter a major redevelopment phase. With a projected eventual value of \$3 billion, BC Place will be made up of parcels leased to private development, parks, seawall walks and public facilities, and Expo legacy buildings.

The first significant structure in this project, the 60,000-seat BC Place Stadium designed by Phillips Barratt and featuring the world's largest air-supported dome, was completed in 1983. BC Place is a central theme in Vancouver's hopes for increased international clout in the post-Expo age.

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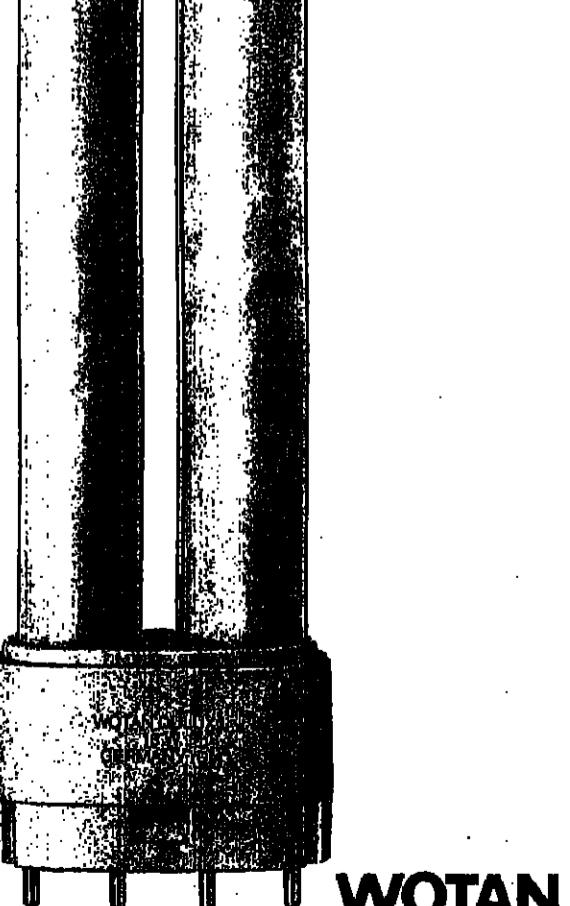
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## Books

# Energy design solution

*The design of energy-responsive commercial buildings*, US Solar Energy Research Institute (John Wiley, £54.35).

There have been so many books about the saving of energy in houses that it is refreshing to find a major publication about energy-conscious design in non-domestic buildings.

*The design of energy-responsive commercial buildings* is the result of several years of research and investigation into the design of medium to large-scale commercial buildings.

In any building design, there can be no "best" or "optimum" energy solution. As in any other part of the design, solutions will evolve which take account of many, often conflicting, factors. This makes the discussion of

energy issues difficult. It is easy to present abstract information on components — siting, insulation, heating systems and so on. It is much more difficult to consider the energy design for the building as a whole.

This book attempts to address energy issues from a whole-building standpoint. It does this by drawing on two valuable sources. First, it uses existing buildings to illustrate different approaches to energy issues. Secondly it draws on the experience of a series of short courses run with the American Institute of Architects.

The book is split into two halves. The first reviews and interprets the collective experience of the five principal authors. The second sets out a framework for design.

The information presented in Part One is intended to give the reader an understanding of the current level of knowledge in the energy field and to identify the principles, advantages and disadvantages of different environmental control options.

Again, real designs are used to illustrate this and subsequent chapters, which deal with the application of the design approach, financial analysis and pre-design state energy analysis.

The opening chapters look at "climate adapted" buildings — in which energy issues have been thought about — and "climate-

rejecting" buildings, which have a total reliance on their servicing systems. Many examples are used to illustrate these two extreme approaches to design, with the final chapter in Part One giving a brief overview of the range of possible alternatives, including some useful information on loads and costs.

In Part Two, the emphasis shifts from learning through the experiences of others to the presentation of a design framework that can be used to help with the design of energy-conscious buildings. The first chapter in this part outlines a recommended design approach which involves setting up a base case which can be tested on energy and cost grounds. Alternative solutions can then be tested against the base case.

This book is a valuable attempt to help designers to integrate energy thinking into all aspects of design so that an energy-responsive architectural solution can emerge. Let's hope that it is not long before our own passive solar R&D programme produces equally impressive and attractive results.

*Energy and habitat*, edited by Vinod Gupta (Wiley Eastern, £12.25).

THIS book addresses the problems of developing countries where building design, energy and planning problems are very different to those found in the West.

In the early chapters the book draws a parallel between the integration of energy issues in design today and the effect of the

1982. In all, 14 papers are reproduced. The initial ones deal with the effects on energy consumption of infrastructure and planning.

Two papers, by Richard Meier from the University of California and Peter Richaby from the Open University, attempt to integrate energy issues into models of land use and development patterns. They represent some initial ideas for assessing the energy implications of urban design, land use, planning and transport policies, but demonstrate that there is a long way to go before these issues are fully defined, let alone understood.

Another paper on the community aspects of energy use deals more specifically with energy consumption in selected villages in India. It gives a breakdown of the uses of different fuels and the use to which the fuels are put. The energy consumed in the production of building materials is the subject of another short paper, while the remaining text deals with building design for energy conservation.

A computer program for thermal simulation which has been developed at the Central Building Research Institute at Roorkee is covered by Parkash Chandra, while Vinod Gupta, the editor of the book, presents case studies of several energy-conscious non-domestic buildings.

It is important for Western architects dealing with building designs for developing countries to think about the implications of their energy strategy. It's tempting to solve the climate problems with an over-designed "hi-tech" solution which may be totally inappropriate for a developing economy. Learning from the experience contained in this book could be the first step towards an understanding of appropriate design for developing countries.

Part III is called "Design aids" and covers general guidelines and computer modelling.

Part IV deals with management and looks at the issues involved with low energy design and its prospects for the future.

Anyone wishing to catch up on the latest thinking on solar design would do well to start with this book. Not only is there a wide range of papers, but many have a good set of references.

It is impossible to review all the papers, but it may be useful to list those produced by authors working in the UK: *Passive and low energy design* — D Michaelis, *Toward a better understanding of climate respecting design*, P A Page, *Three solar air-heated houses at Peterborough with sunspaces*, J Little, C Martin, *Design of a low energy house near Chania, Crete*, B Ford, P Penz, *Passive solar retrofits in Athens*, S Yannas, N V Baker, *Environmental characteristics of the vernacular underground dwelling*, H Mulligan, *Selection and sizing of low energy cooling systems for more humid climates*, P Hayes, *Optimising the design of natural-circulation solar-energy water heaters*, B Norton, S D Probert, *Comparison of passive solar design methods*, J G F Lüder, *The Commission of the European Communities' passive solar programme*, R M Leibnitz, *A passive solar design exercise*, S Yannas, K McCartney.

It's good to be taken back away from the minutiae of everyday design problems, to be reminded of our dependence on solar energy and the finite nature of our fossil-fuel resources. Philip Tabb does this by introducing *Solar energy planning with a "space-ship Earth" approach*. From this basis, he attempts to show in a historical context that solar design is not just a fad but something more fundamental.

Philip Tabb is quick to point out that solar energy has its limitations, which he lists in the second chapter. The book then makes much of the concept of solar access before presenting ideas for design of single buildings, cluster developments, neighbourhood planning and residential settlements.

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### Air movement parts

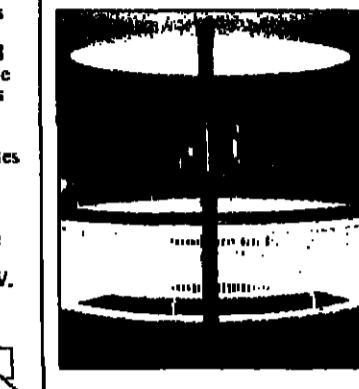
TWO products which have been recently added to Specialised Air Movement Equipment's range will form the backbone of the company's first independent display at Hevac. These are the Unite flexible connector for simple and economical air-light duct connections and the innovative Unite duct access doors, which dispense with the need to have conventional fixing frames. Other products include fire dampers, valves, grilles and sound attenuators.



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### Boilers

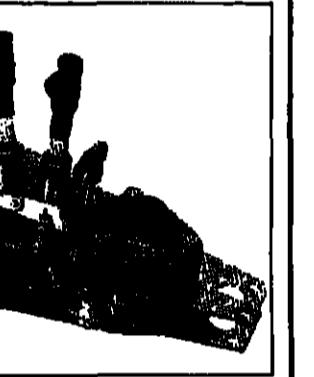
CELT single-point instantaneous water heaters and Briony Multipoint will be demonstrated on Chaffoteaux's stand. These are at the small end of the company's range — a range which includes other gas-fired equipment for domestic and commercial premises such as the Challenger range of wall hung domestic boilers with outputs from 30,000 to 50,000Btu/hr and the Flexiflame large domestic and commercial boilers with outputs up to 123kW.



Enter 106 ON EXPRESS ENQUIRY CARD

### Burners

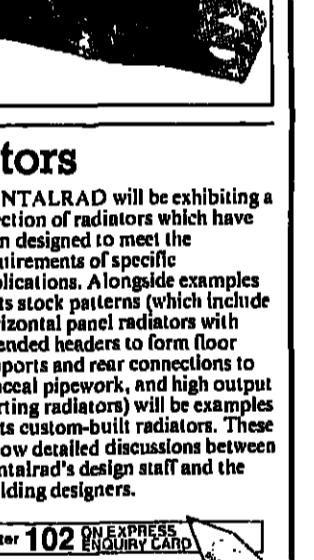
RANGING in capacity from 100,000Btu/hr upwards, Midco Europe's make-up-air burners will be on display at the NEC. They can be built up into many configurations to suit particular applications. They are used in direct gas-fired space heaters, process air heaters and air handling units to return a net efficiency of 92 per cent. The new product on the stand is the 100,000Btu burner suitable for pilot or direct spark ignition.



Enter 101 ON EXPRESS ENQUIRY CARD

### Custom-built radiators

1



Enter 102 ON EXPRESS ENQUIRY CARD

### Fire dampers

2



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### Water heater

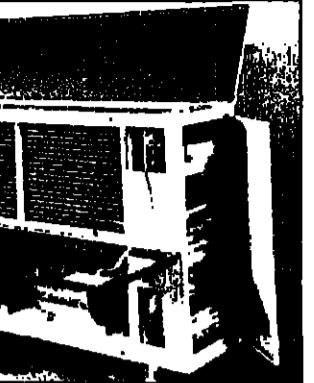
3



Enter 104 ON EXPRESS ENQUIRY CARD

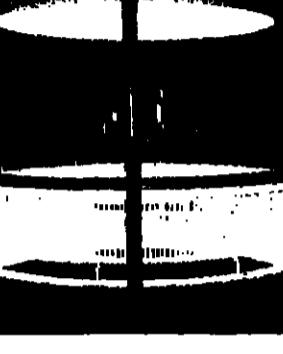
### Air-conditioners

THREE new products are on display on the Airedale International Airconditioning stand. The new Mistral range of mini upflow in downflow computer room units in 12 basic models is one of the new arrivals. Then there is the Zephyr range of central station air handling units. Lastly, Airedale has launched the Logocell unit — an in-room main frame chiller which has been developed especially for use in the computer room.



Enter 107 ON EXPRESS ENQUIRY CARD

### Radiators



CENTRE piece of the Zehnder display on the Haenni stand will be the high output Radiavector — a low profile radiator which combines good appearance with high efficiency. It is also particularly tough, being made of 1.5mm steel. An even more robust model uses 2.5mm steel. In addition, the stand will contain examples of Zehnder's Slim Line Panel radiators, which are available in 150 different colours, suitable for room dividers, and in nine sizes of tower radiators, also available in 150 colours.

Enter 108 ON EXPRESS ENQUIRY CARD

Modern office technology demands thousands of body movements throughout the working day.

Modern office chairs, however, usually leave most of the moves to you. Which not only impairs efficiency but results — sooner or later — in real bodily illness.

Now meet the exception: Syntop, from Giroflex.

Whenever you rotate, or move forwards, or backwards, or change posture in any way, Syntop adjusts with you — synchronously — to give correct back support and optimal comfort in every position.

The name of this unique action is Multi-Move.

And it typifies the major technological advances which result from continual Giroflex research and development:

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(You can see Syntop — one of nine Giroflex ranges now available — at our new central London showroom, 44-46 Eagle Street, London WC1R 4AP. Tel. 01-831 0031.)

**giroflex**

The best chair in the office.

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*The manual of British Standards in building construction and specification* has been published as a cooperative venture by Hutchinson and the British Standards Institute. It is intended as a quick and easy reference work and the layout has been arranged accordingly. Broadly, the range of the manual corresponds to BS Handbook 3: *Summaries of British Standards for Building*. The paperback volume costs £14.95.

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Entries can only be accepted on the classified service form which is included in each issue.  
Rates for commercial advertisements will be supplied on request.

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